THE INLAND PRINTER

THE LEADING BUSINESS
AND TECHNICAL JOURNAL OF THE
WORLD IN THE PRINTING &
ALLIED INDUSTRIES

VOLUME 77



NUMBER 6

SEPTEMBER 1926 A New Virkotype Compound

VIRKOTYPE COPPER

Use the
VIRKOTYPE PROCESS
to Stimulate Sales

GIVE the buyer something new! Add the luxurious and alluring

Catalogue Covers

De Lauxe Announcement

Mailing Cards

Car Cards

ounter Signs

lox Tops

The Virkotype Process is a creator of new business, new friends and new accounts. Let us tell you more about it. Every printer doing raisedletter work will be interested in seeing and trying Virkotype Copper, It is new in color, new in luster and new in working qualities.

We call it Copper because it possesses a genuine copper hue, but it is being used to obtain striking gold effects that have never been possible before.

SEND FOR A FREE SAMPLE

Gry it -

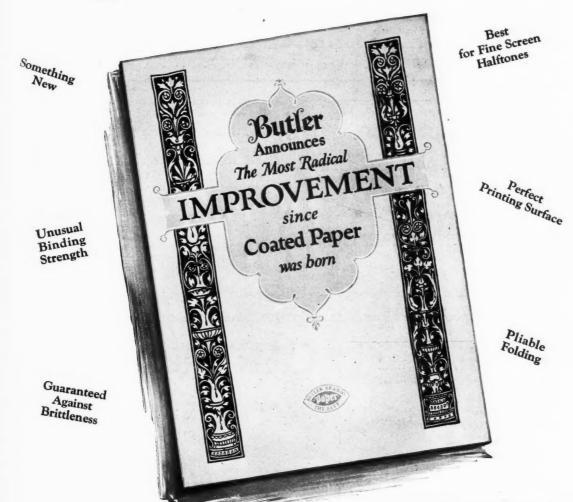
We know you will like it — it is so different.

Wood, Nathan & Virkus Co.

547 West 23rd Street, New York

VIRKOTYPE

Guaranteed Against Brittleness



—any Butler salesman will gladly present you with the above folder and give you the facts about this remarkable new value now offered in Artisan, Snowflake and Ambassador Enamel.

Butler Paper



NUREX is st

Never Becomes Brittle!

Nurex Tabbing Compound

does Tabbing, Tipping and Mounting, BETTER, QUICKER AND CHEAPER. No glue pot to heat. No waiting. No boiling over. No waste. Simply apply cold with a brush, and "It's Good to the Last Drop."

COLORS: Red or Natural
Put up in Gallons or Quarts

NUREX supplied through all Printers' Supply Houses

THE LEE HARDWARE CO., Salina, Kansas, U. S. A.



The Elimination of Noise and Vibration

Is the Work of Experts

Ask for our bulletin on engineering information

THE KORFUND COMPANY

INCORPORATED

235 East 42nd Street, New York

The INLAND PRINTER

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U.S.A. New York Advertising Office, 41 Park Row

TERMS-United States, \$4 a year in advance; single copies, 40c. Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.



August 18, 1991.

J BORACE MOPARLAND COMPANY Robint BMI Farland

Pacific Coast Sales Office

711-713 Mills Building, San Francisco, Cal.

CARMICHAEL Relief Blankets

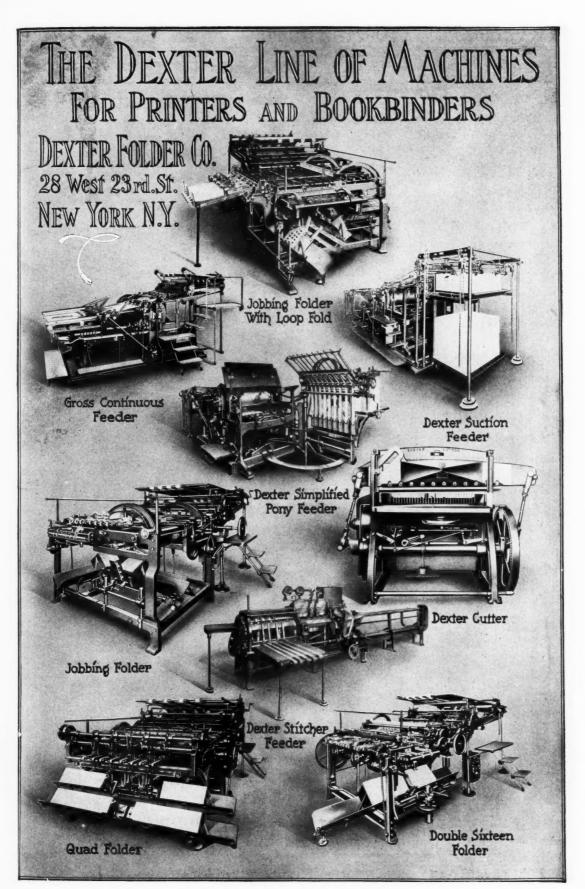
Cylinder Presses Platen Presses Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for Booklet and Price List

Carmichael Blanket Co.

ATLANTA, GEORGIA





And he's just as nice to salesmen as he is to everyone

HILADELPHIA has a printer of whom the whole nation is proud—he is WILLIAM F. FELL. This is his fiftieth year in business, and all his associates—all who know him—pay homage to the man.

So Paul Seidel, our local salesman, is being featured on an auspicious occasion—calling when the golden anniversary fell due. Paul was commissioned to get a picture which would indicate to the rest of the world that Mr. Fell does business with ROYAL—and Paul not only got the picture, shown on the opposite page, but some interesting facts to go with it. Mr. Fell had just attended, as an honored guest, the opening of the Delaware River Bridge. Thirty-eight years ago he was among those who witnessed the opening of Brooklyn Bridge. You see, he has a way of being identified with the major forward movements of his country, his city and his industry—printing. And that is why we consider his friendship and confidence a true measure of our worth as electrotypers, both at home and abroad. It gives us a sense of possessing unquestionable credentials.

Therefore, when you meet up with Paul Seidel or any Royal Salesman—remember—there are those who could well afford to be wholly indifferent to ROYAL, Royal-Men and Royal-Electrotypes—but owing to the fact that they themselves are leaders—it is not in keeping with their business principles to withhold their patronage from concerns that are kindred to their own.

In our business, the chief satisfaction comes from the recognition we receive from men like William F. Fell.

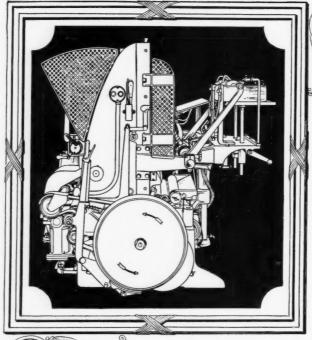
Royal Electrotype Company

BOSTON OFFICE 516 Atlantic Ave.

Philadelphia

New York Office 1270 Broadway

Member International Association of Electrotypers



The Michle Verrical

GOOD TOOLS

IT is folly to minimize the importance of good tools. The able workman desires none but the very best.

He will invariably choose the tool that calls for the smallest amount of physical labor in order to give the greatest possible scope to his creative ability.

The Miehle Vertical is the finest, most economical tool that has ever been offered to the job printer.

It is a labor-saver extraordinary. The quality of the work it turns out is high.

MIEHLE PRINTING PRESS & MFG. CO.

Main Office and Factory

Fourteenth and Robey Sts.

SAN FRANCISCO

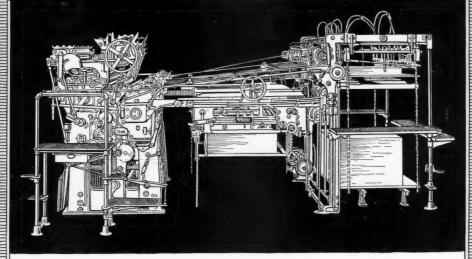
ATLANTA, Dodson Printers' Supply Compan OKLAHOMA CITY, Western Newspaper Unio

Transportation Building, Chicago

Operating Exhibits:
Printing Crafts Building, New York

Sales Offices:

Michle Offset



SPEED

CPEED is speed—but on an Offset Press, there is often a great difference between the speed of press revolution and that indicated by the automatic counter. The proportion between these two is an accurate measure of the productivity of the press.

Here is where the Miehle Offset Press shines. All of its functions have been so perfectly co-ordinated that the yield of printed sheets in any given period is the maximum obtainable. And this is accomplished with less effort on the part of the pressman.

This is one of the many striking features of the Miehle Offset Press, which it will pay every lithographer to investigate.

Main Office Fourteenth and Robey Streets, Chicago

Operating Exhibits: Transportation Building, Chicago Printing Crafts Building, New York

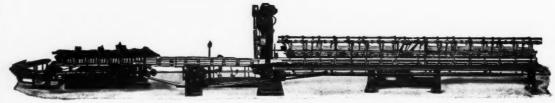
PHILADELPHIA BOSTON DALLAS SAN FRANCISCO OKLAHOMA CITY, Western Newspaper Union

Speed!

BOOKS—At Speed of

120 per Minute on 9 by 12 machines
110 per Minute on 12 by 16 machines

Gathered, Stitched and Covered



Patented
Other Patents Pending

The New Juengst Gatherer, Stitcher and Coverer

THE ONLY MACHINE

that will gather and jog two of the same books at the same time at a speed of 60 or 55 per minute and stitch and cover them at a speed of 120 or 110 PER MINUTE.

This machine will detect missing inserts or doublets.

Will gather any signatures from singles up, on any kind of stock. Built in combination or single units.

Let us Solve your Bindery Troubles and give you accurate books more books and better books at less cost

We Also Manufacture: Juengst Wireless Binders—Juengst Automatic Side Stitchers Rowe Straight Line Automatic Trimmers—Cahen Forwarding and Casing-In Machines

American Assembling Machine Company

INCORPORATED

415 N.Y. World Building, New York City

608 S. Dearborn St., Chicago

MINERCO BOND



The Mill Price List Distributors of WESTVACO MILL BRAND PAPERS

The Chatfield & Woods Company 20 W. Glenn Street, Atlanta, Ga.

The Arnold-Roberts Company Augusta, Me.

Bradley-Reese Company 308 W. Pratt Street, Baltimore, Md.

Graham Paper Company 1726 Avenue B, Birmingham, Ala.

The Arnold-Roberts Company 180 Congress Street, Boston, Mass.

The Union Paper & Twine Company Larkin Terminal Building, Buffalo, N. Y.

Bradner Smith & Company 333 S. Desplaines Street, Chicago, Ill.

West Virginia Pulp & Paper Company 732 Sherman Street, Chicago, Ill.

The Chatfield & Woods Company 3rd, Plum & Pearl Streets, Cincinnati, O.

The Union Paper & Twine Company 116-128 St. Clair Avenue, N. W. Cleveland, O.

Graham Paper Company
1001-1007 Broom Street, Dallas, Texas

Carpenter Paper Company of Iowa

106-112 Seventh Street Viaduct, Des Moines, Ia.

The Union Paper & Twine Company 551 E. Fort Street, Detroit, Mich.

Graham Paper Company 201 Anthony Street, El Paso, Texas

Graham Paper Company
1002-1008 Washington Avenue,
Houston, Texas

Graham Paper Company 332-336 W. 6th Street, Traffic Way, Kansas City, Mo.

West Virginia Pulp & Paper Co. 122 East 7th Street, Los Angeles, Cal. Mill Price List

Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Westvaco Folding Enamel
Pinnacle Extra Strong
Embossing Enamel
Westvaco Ideal Litho
Westvaco Satin White
Translucent

WestvacoCoated PostCard
ClearSpring Super
ClearSpring English Finish
ClearSpring Text
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
MinercoBond
Origa Writing
Westvaco IndexBristol



Manufactured by

WEST VIRGINIA PULP & PAPER COMPANY

The E. A. Bouer Company 175-185 Hanover Street, Milwaukee, Wis.

Graham Paper Company 607 Washington Avenue, South, Minneapolis, Minn.

Graham Paper Company 222 Second Avenue, North Nashville, Tenn.

The Arnold-Roberts Company 511 Chapel Street, New Haven, Conn.

Graham Paper Company S. Peters, Gravier & Fulton Streets, New Orleans, La.

Beekman Paper and Card Company, Inc. 137-141 Varick Street New York, N. Y.

West Virginia Pulp & Paper Company 200 Fifth Avenue, New York, N. Y.

Carpenter Paper Company 9th & Harney Streets, Omaha, Neb.

Lindsay Bros., Inc. 419 S. Front Street, Philadelphia, Pa.

> The Chatfield & Woods Company 2nd & Liberty Avenues, Pittsburgh, Pa.

The Arnold-Roberts Company 86 Weybosset Street, *Providence*, R. I.

Richmond Paper Company, Inc. 201 Governor Street, Richmond, Va.

The Union Paper & Twine Company 25 Spencer Street, Rochester, N. Y.

Graham Paper Company 1014 Spruce Street, St. Louis, Mo.

Graham Paper Company 16 East 4th Street, St. Paul, Minn.

West Virginia Pulp & Paper Company 503 Market Street, San Francisco, Cal.

R. P. Andrews Paper Company 704 1st Street, S. E., Washington, D. C.

> R. P. Andrews Paper Company York, Pa.

These Exclusive Intertype Features Are Real Money Savers COMPLETE STANDARDIZATION

All Intertypes are built up from the same Standardized Basic Unit, with interchangeable equipment units (cradles for 1, 2, or 3 main magazines, side magazine units, etc.) interchangeable magazines, mold caps, and various repair parts, etc.

OBSOLESCENCE PROTECTION

No Standardized Intertype has ever become obsolete. Even detail improvements have always been made so as to be easily applicable to machines already in daily use.

MINIMUM INITIAL INVESTMENT

Buy only what you need right now. Add more equipment units later when needed.

PROFIT-MAKING FEATURES

Exclusive improvements and simplifications which speed up production, save time, and prevent delays. There are 910 fewer moving parts in the escapement mechanism alone, on a three-magazine Intertype. As one Intertype user puts it, "parts which do not exist cannot make trouble and cannot wear out." Booklet explaining these features sent on request. Write for Intertype literature. If you wish to see our local representative, please so state

INTERTYPE CORPORATION

1440 Broadway at 40th Street, New York Chicago, Memphis, San Francisco, Boston, Los Angeles, London

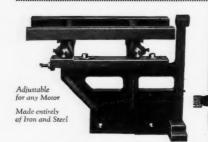




INTERTYPE MIXER

Composed on the Intertype in Kenntonian Italic and Cloister Bold Series. 12 point border slide 2221 and 6 point slide 303

It Really Means Something to Say: It Cuts Like a Dian

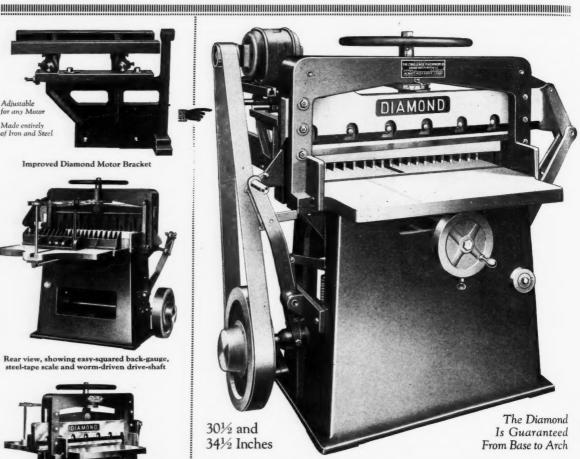




Rear view, showing easy-squared back-gauge, steel-tape scale and worm-driven drive-shaft



Also made as a "Lever" Cutter to which power fixtures can be easily attached



Diamond Power Cutters

are the result of more than a third of a century of engineering study and research by this old-established and reliable firm. The quality in Diamond Power Cutters is "built in," an actual part of their construction —design, material and conscientious workmanship.

Send to Us or Any Live Dealer for Illustrated Literature Showing Their Many Points of Superiority

The Challenge Machinery Co., Manufacturers

CHICAGO, 124 South Wells Street

NEW YORK, 220 West 19th Street



A comment by James Wallen

The Sesquicentennial marks the fiftieth year of the typewriter. It was at the Philadelphia Centennial that the first practical typewriter was exhibited a strange, clumsy contraption, compared with the compact whippet model of today, a veritable racing machine. Photo-engraving has introduced the incoming, improved typewriters in persuasive selling illustrations. Their "Story in Picture Leaves Nothing Untold."

"THE RELIGHTED LAMP OF PAUL REVERE" the association





AMERICAN PHOTO-ENGRAVERS

GENERAL OFFICES * 863 MONADNOCK BLOCK * CHICAGO

Copyright, 1926, American Photo-Engravers Association

Layout Men and Typographers—ever alert for new or uncommon effects—might well revive the ancient and right bonorable Curved Line

FOR EXAMPLE

)UTCH IS MADE MORE CATCHY AND INTERESTING BY THE

> The compositor whose working kit includes a Font of Barnhart's

CURVE

CIRCULAR QUADS

is prepared to carry out the specifications in a practical way

Font including Thirty-two Sets of both top and bottom quads for various widths of line

\$4.85

~~ en 3120~~

TRENHOLM ORNATE DASHES AND RULE ENDS



FONT COMPLETE \$1.75

The type face used for display lines of this advertisement is

OLD DUTCH

Made in ten sizes, from 8-point to 48-point

Complete Series

\$48.65

Secondary type faces: French Elzevir and Italic

BARNHART BROTHERS & SPINDLER

Originators of Fresh Ideas for Typographers

CHICAGO WASHINGTON, D. C. DALLAS SAINT LOUIS KANSAS CITY OMAHA SAINT PAUL SEATTLE VANCOUVER, CANADA

Products also Obtainable through Branch Houses of AMERICAN TYPE FOUNDERS COMPANY

NEW BRASS RULES

DETTNER HAND DRAWN RULE

2 Point	No. 6335
2 Point	6336
2 Point	6337
2 Point	6338
2 Point	6339
3 Point	6340
3 Point	6341
3 Point	6342
3 Point	6343
3 Point	6344
3 Point	6345
2 Point	6346
3 Point	6347
4 Point	6348
6 Point	6349
3 Point	6350
4 Point	6351
6 Point	6352
3 Point	6353
4 Point	6354
6 Point	6355
6 Point	6356
6 Point	6357
3 Point	6358
3 Point	6359
4 Point	6360
6 Point	6361
4 Point	6362
6 Point	6363

€000€

GRADUATED WAVE RULES

one wave to each twelve points

3 Point	No. 5459
3 Point	5460
3 Point	5461
3 Point	5462
3 Point	5468

NOTE

Brass Rules are supplied in Strips two feet long and in Fonts of one pound or more cut Labor Saving

New Perfect Magazines

for Mergenthaler Linotype Machines



Full size Magazines, guaranteed to fit any Standard \$150.00 Mergenthaler Linotype Machine

Split size, lower half, adaptable to any Standard Mergenthaler Linotype Machine and interchangeable \$110.00

Manufactured and for sale by

RICH & McLEAN, Inc.

73 Beekman Street, New York, N. Y.

Perfect Magazines

Because Automatic Machinery that is absolutely accurate to less than one-thousandth of an inch is used in every operation.

The manufacturing is done under our personal supervision with trained expert help.

CHINE

Each magazine is tested with the most accurate gauges and operated with a set of steel matrices (oversized) before it is shipped.

Course

We will accept your order with the distinct understanding that all your money will be refunded if you are not thoroughly satisfied. Could you ask for better protection?

Deferred payment plan will be accepted on the basis of one-third in cash and the balance in ten (10) equal monthly payments.

500/10/100

Manufactured and for sale by

(MIN)

RICH & McLEAN, Inc.

73 Beekman Street, New York, N. Y.

Millions Read from Monotype

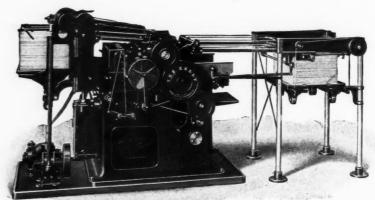
ALL of the Curtis Publications—The Saturday Evening Post, The Ladies' Home Journal, and The Country Gentleman—are set in Monotype



LANSTON MONOTYPE MACHINE COMPANY

Philadelphia, U.S.A.

The KELLY-Great for Color Printing



The Style B Kelly Special Automatic Press, with Extension Delivery and Fan

Color Printers handling process and the simpler classes of color work find the Style B Kelly Special splendidly adapted to their exacting requirements. Register is first class, output unusually large and there is no worry on the question of production costs.

Forms of this character placed on the Kelly are never lifted because of printing deficiency. They are successfully handled with full confidence in the results attained.

Printers specializing in Direct Mail advertising, which includes a large amount of color printing, long ago recognized the ability of the Kelly to properly print and promptly deliver the big editions distributed by these advertisers. Direct Mail advertising must be of striking quality.

Orders must be produced on time to meet schedules. The Kelly has the printing qualities and speed to meet these conditions. The Kelly never fails on this class of printing. Kellyized printers doing Direct Mail printing have advantages over Kellyless plants and their salesmen are able to gather a large volume of this class of work and produce it on the Kelly to the satisfaction of their customers. Investigate and clear up all doubt!

Many of the beautiful color inserts in the July Sesqui-Centennial number of The American Printer were run on Style B Kelly Presses

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

Sold also by BARNHART BROTHERS & SPINDLER, all selling houses; SEARS COMPANY CANADA LIMITED, Toronto-Montreal;

ALEX. COWAN & SONS, LTD., all houses in Australia and New Zealand;

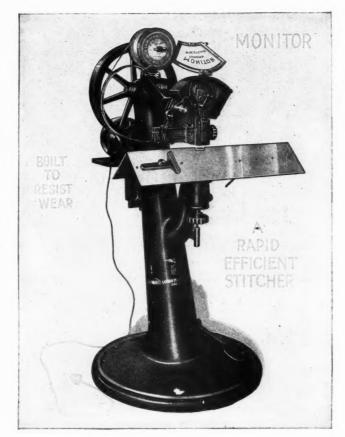
CANADIAN-AMERICAN MACHINERY CO., London, England

Monitor Stitchers

Standard for Thirty-five Years

Capacity
2 sheets
to
% inch
in
thickness

かく かく きゅうか きゅうか きゅうし きょくし きょう きょうしょ きょう きょうしょう きょうしょう きょうしょう きょうごう きょう きょうきょう きゅうきょう しゅうしゅ



Flat or Saddle

Monitor No. 104

The Most Popular Stitcher in Use

WRITE FOR CATALOG A-25

Latham Machinery Company

1153 Fulton Street, Chicago, Illinois

New York, 47 Murray St.

Philadelphia, Bourse Building

Boston, 531 Atlantic Ave.

Make All the Jobs Profitable

Every job printer knows there is a steady and comfortable profit in the output of a Versatile Press. The run of work in the job print shop, day after day, requires press equipment that delivers high character in all the various sizes required.

Your customers keep about as far away from standards as any class of buyers. They want what they want and they want speed and quality at the same time. A press that will live up to their demands will keep them pleased, satisfied and lasting.

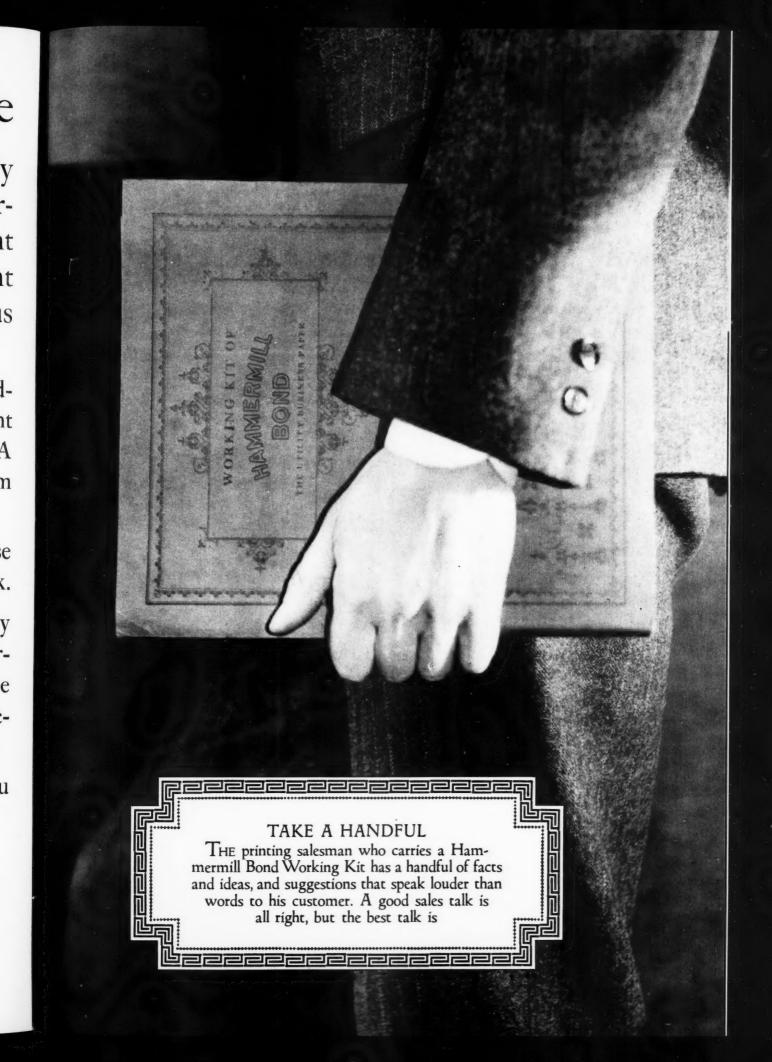
The Golding Art Jobber is made for the profitable use of every printer doing a general line of commercial work.

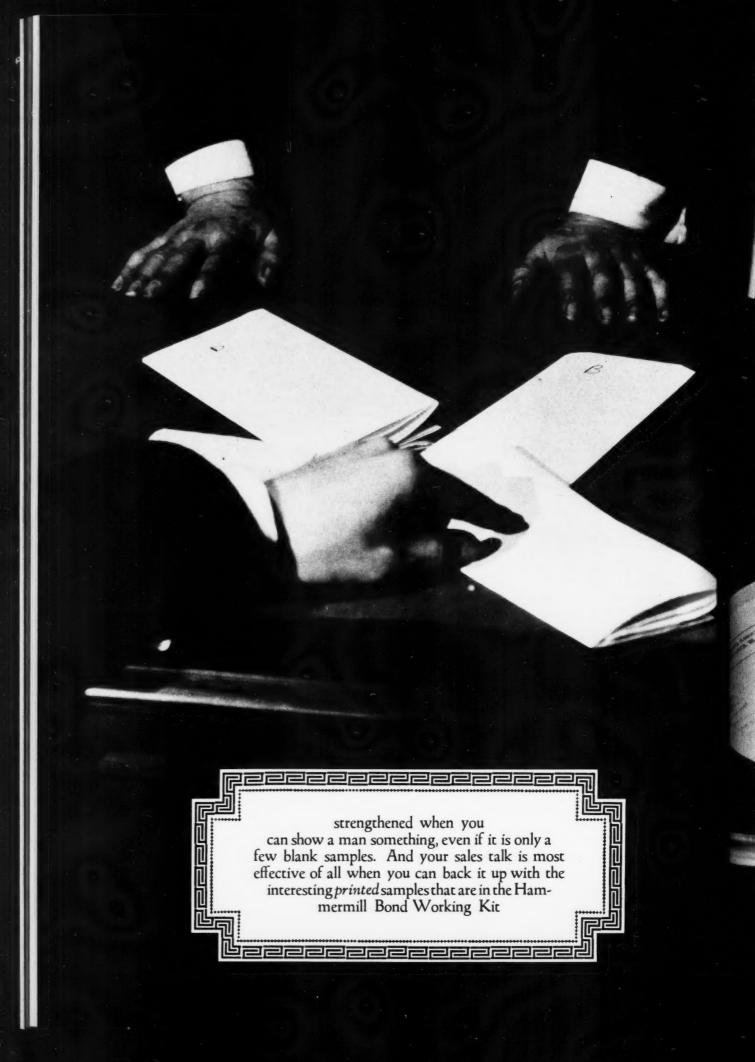
Its reputation for the delivery of work of uniformly high class has been earned by long and faithful performance for the printing industry. It costs no more for this tried and true servant and its upkeep is practically negligible.

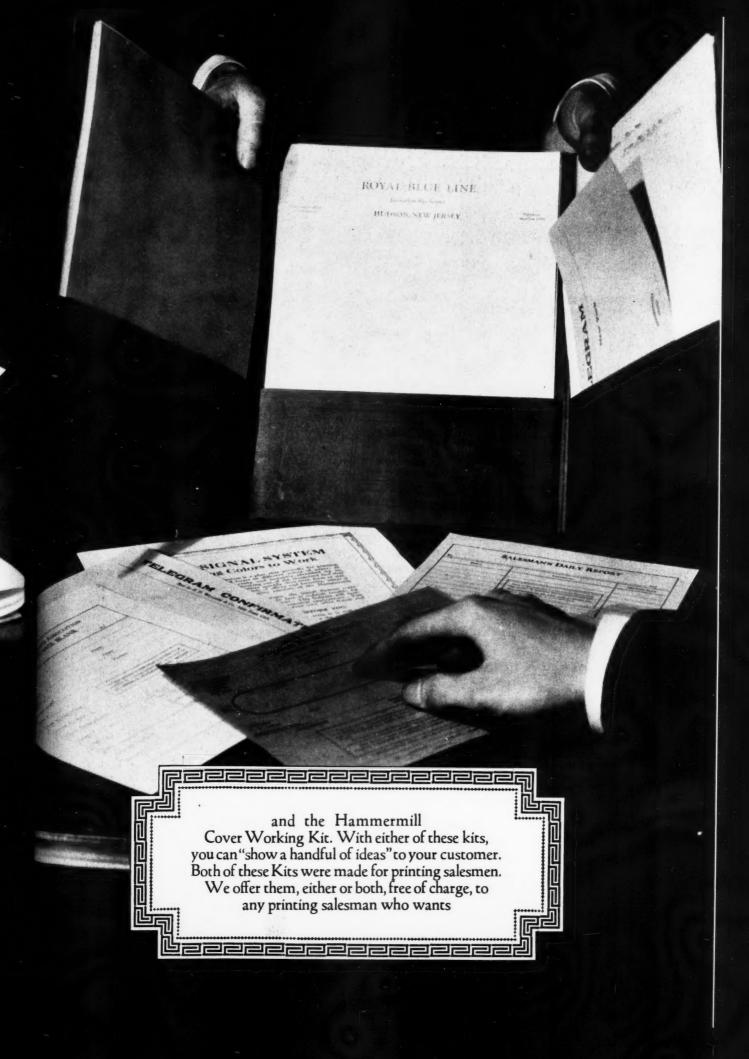
It will be worth your while to have us send to you definite information on press equipment.

GOLDING PRESS DIVISION

American Type Founders Company
FRANKLIN, MASS.









to increase his sales. This coupon is for your convenience. HAMMERMILL PAPER COMPANY, ERIE, PA. Send Hammermill Bond Working Kit | Cover Working Kit | TO MR. FIRM ADDRESS





The Detroit Free Press Building

KREOLITE Wood Block Floors were installed in this new newspaper and office building of the Detroit Free Press, Kreolite Wood Blocks being used in the composing, stereotype and mailing rooms and Kreolite Lug Wood Blocks on the loading docks and driveways.

Newspapers, publishers and printing plants

everywhere have found Kreolite Wood Blocks provide the utmost in strength, economy, durability and service.

¶Write us about your floor problems. Our Kreolite engineers will study your needs and make proper recommendations without any obligation to you.

THE JENNISON-WRIGHT COMPANY

Branches in All Large Cities

Toledo, Ohio



6-2

Please Mention THE INLAND PRINTER When Writing to Advertisers.

857



Where Hamilton Cast-Iron Surfaces Are Made

Hamilton Imposing Surfaces

ABOVE VIEW is of one section of one department of our plant at Two Rivers and shows two very important units of the elaborate equipment necessary in producing Hamilton Cast-Iron Imposing Surfaces: The Milling Machine and the Grinder and Polisher. All Hamilton Tops are Milled, Ground and Polished and the result is the level, smooth, polished surface exacting printers so much desire.

"YEARS OF PROGRESS IN THE GRAPHIC ARTS" is the title of a booklet distributed at the Craftsman's Convention in Philadelphia (1926). We will gladly mail you a copy on request.

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN Eastern House, RAHWAY, N. J.

HAMILTON GOODS ARE FOR SALE BY ALL PROMINENT TYPE FOUNDERS AND DEALERS EVERYWHERE



Don't Wait Until You Are Ready to Buy Your Equipment. Call on Cline Engineers for Consultation When Your First Rough Plans Are Being Made

In preparing drawings for a recent installation of Cline equipment for a new printing plant, our engineers discovered a basic fault in the original plans for the plant layout.

The fault might easily have been overlooked. Cline equipment, already sold to the owners of the plant, could have been installed without in any way impairing its usefulness. Yet our engineers spent many weeks on the problem and finally, under their direction, wholly new plans were drawn which will save the owners of that plant many thousands of dollars and uncountable hours of time in the future.

This was a typical example of the way Cline engineers work out a pressroom problem. They think of the installation of Cline equipment not by itself alone, but more in its relation to the whole plant layout.

It will pay you to consult with Cline engineers from the day you make your first rough plans for new plant or new equipment. You can't fail to profit from their 25 years of specialized experience.



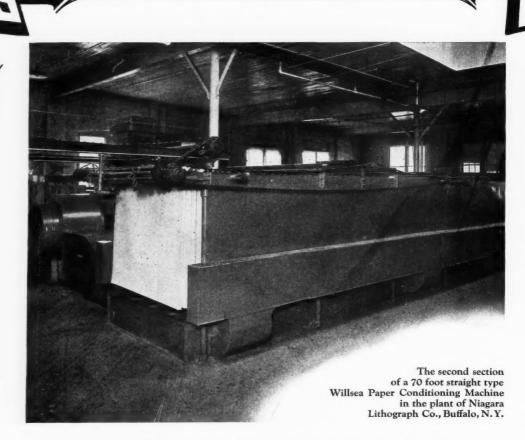
CLINE ELECTRIC MFG.CO.

Eastern Office Marbridge Bldg. 47 W. 34th St. New York Conway Bldg.

111 W. Washington St.
CHICAGO

Western Office First Nat'l Bank Bldg. San Francisco Calif.





Mr. Horace Reed, President of Niagara Lithograph Company, Buffalo, N. Y., writes:

"It is a pleasure to speak a word of commendation on your Paper Conditioning Machine, which has been in operation for nearly two years.

"We have been able to use a large floor area formerly occupied by racks and have materially increased the speed with which we can handle paper after it reaches the factory.

"Two to four hours is sufficient to condition paper before going to press and we find much less difficulty in maintaining accurate register.

"Coated, Offset and Super Papers respond with equal satisfaction for the principle embodied in your Conditioning Machine is sound. We recommend its installation without reservation."

THE WILLSEA WORKS 1040 University Avenue, ROCHESTER, N. Y.

Please send me a copy of the new WILLSEA PAPER CONDITIONING MACHINE catalog.

Individual..

Company...

Address.

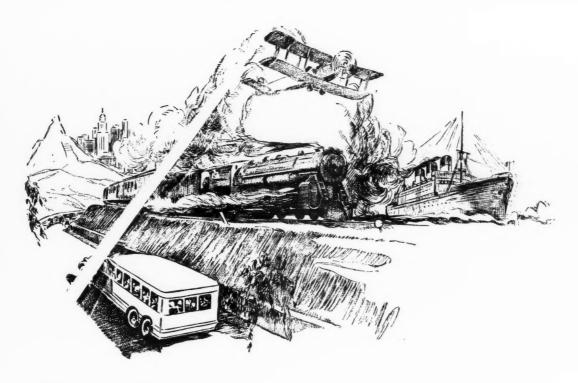
Write for new catalog

THE WILLSEA WORKS

Engineers, Founders, Machinists

Builders of Special Machinery

ROCHESTER NEW YORK



Depending on Where You Are Headed For

You would laugh at an argument which tried to prove that a motor bus is best for all travel or that the airplane has obsoleted steamships and Pullman cars. There is no one best means of travel. Your selection of one depends on where you want to go.

Equipping your shop with metal base similarly requires a knowledge of where you are headed for—of what conditions you will have to meet. If this looks like common sense to you, you will realize

the value of Printing Machinery Company's service.

We sell metal base to the printing trade, but we sell the kind that is best suited to each shop's needs. We don't have to sell a man an airplane for making tenmile trips that a motor bus will do at a more suitable cost. We make all of the accepted practical styles of metal base. Whether honey comb or diagonally grooved, book block or small sectional base is suggested, you may be sure that your interests are paramount.

Call on Us for Any Kind of Metal Base

THE PRINTING MACHINERY COMPANY

Manufacturers and Distributers of Warnock Diagonal Block and Register Hook System, Sterling Toggle Base and Hook System, Sterling Small Sectional Base, Aluminum Expansionable Book Block System, Aluminum Alloy Metal Furniture.

438 COMMERCIAL SQUARE Printing Crafts Building, New York CINCINNATI, OHIO Fisher Building, Chicago

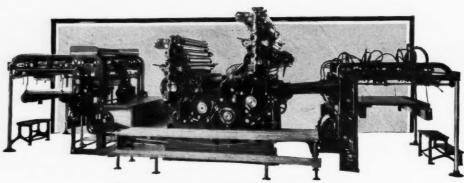


Illustration shows the 38 x 52 two color HARRIS

ONE of a COMPLETE Line

THE Harris line is complete. It includes all the popular sizes from 22x34 to 44x64. It includes three sizes of two-colors, 36x48, 38x52, and 44x64.

From this complete line, you can select the model which EXACTLY fits your requirements. You can install the PAR-TICULAR size and type that will prove your best money maker.

All machines are FULLY automatic on any model you get devices and features exclusively Harris.

Investigate the Harris first.

The Harris Automatic Press Company Pioneer Builders of Successful Offset Presses New York Cleveland Chicago

Advantages of HARRIS OFFSET PRESSES



Low cost of medium large runs and up.

Speed of running an impression every revolution.





Ideal for Direct by Mail work. Offset emphasizes selling points, bulks up. withstands mailing and folds well.



Built in standard sizes, from 22 x 34 to 44 x 64. Two 2-color models.

HARRIS offset presses

Seeing Better Means Doing Better







BENJAMIN Glassteel Diffuser

In no other industry is a high level of consistent illumination, day or night, fair weather or foul, more desirable than in the printing crafts.

For the comp at the case, the makeup man on the stone; for the general illumination of the machine room, the press room or the bindery, the Glassteel Diffuser is little less than ideal.

Where true color values are essential, the daylight quality of the Trutint Globe is used to its full advantage in the Glassteel Diffuser, a wonderful help in color matching in the pressroom.

The striking appearance of the Glassteel Diffuser, with its dome reflector and enclosing bowl, makes the installation highly attractive; the illumination of the upper portions of the room adds greatly to its cheerful appearance. Over and above everything else the high illuminating efficiency gives everyone a greater opportunity to "See his job," and that means doing a better job.

We have a special bulletin for printers on the Glassteel Diffuser. Write our nearest office.

Benjamin Electric Mfg. Co.

120-128 S. Sangamon Street Chicago

New York: 247 W. 17th St.

San Francisco: 448 Bryant St.

Manufactured in Canada by the Benjamin Electric Mfg. Co. of Canada, Ltd., Toronto, Ontario.



BENJAMIN

Benjamin Industrial Howlers

Please Mention THE INLAND PRINTER When Writing to Advertisers.



— Dowd Paper Knives Require Less REGRINDING

How to Order

Lay old knife on a large, strong sheet of paper, face to paper, bevel side up. Draw alinearound the knife showing length and width. Indicate location of holes thickness of new knife. Give name of cutter and symbol of machine, also cut which the machine makes. This willinsure your receiving a knife specially designed for your cutter.

THE steel formula used in manufacturing Dowd knives gives them an edge which has no equal for cutting all kinds of stock, from tissue to board. Even tempered, with no soft spots, Dowd knives retain their keen edge under long, hard use without frequent regrinding. No matter how slight the trim, a clean, sure cut is assured, retaining uniform type margins.

A feather edge trim from a dull knife has spoiled many well printed jobs. Printers who wish to increase the standard of their work should investigate Dowd knives.

Try These Knives at Our Expense

Dowd knives are *guaranteed* to give absolute satisfaction. Unless they perform in a manner which you believe necessary to improve the quality of your work—send them back and the full purchase price will be refunded no matter how long you have had them in service.

R. J. Dowd Knife Works

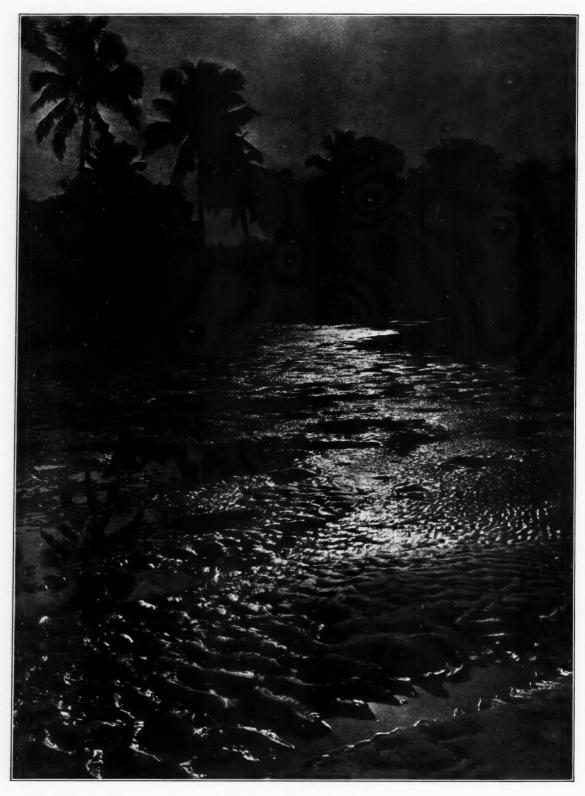
Makers of Better Cutting Knives Since 1847

Beloit, Wis.

Paper Knives of Everlasting SATISFACTION



Copyright, 1926, by Charles Eneu Johnson and Company



NITRO BLACK

CHARLES ENEU JOHNSON AND COMPANY, PHILADELPHIA

BRANCHES IN ALL PRINCIPAL CITIES

Get a Close-up View of the Ludlow

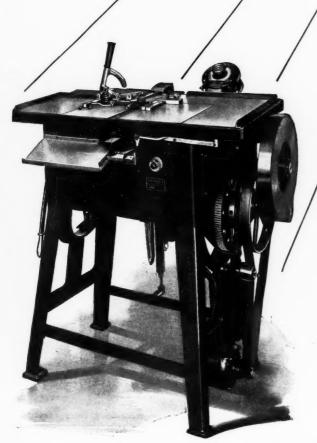
SEEN moving rapidly at a distance, a highpowered automobile looks like a tiny floating speck. But when with warning honk it scurries you out of its way, its utter bigness is startling.

Seen at a distance, the Ludlow looks small. And it is—in size. But when you get a close-up view of it—in bigger profits through an increase in business—in the handling of the numerous jobs that are impossible or unprofitable by any other system—in casting clear-printing quality type in sluglines, 6 to 60-point, condensed, medium-width and extended faces—its bigness in use is obvious.

Ludlow Typograph Co.

2032 Clybourn Avenue, Chicago

San Francisco: 5 Third St. Atlanta: 41 Marietta St. New York: 63 Park Row Boston: 261 Franklin St.





LUDLOW QUALITY

Another instance where looks are deceiving

Big production of quality material invariably follows the installation

of the Elrod Lead, Slug and Plain Rule Caster

It casts any quantity. It cuts the material to any desired length. Its products stand up under the severest press and stereotyping conditions.

Get a closer view of the Ludlow and the Elrod and learn what they will accomplish in your plant. Write for complete details.

ANNOUNCING

The New 19x25 CLEVELAND Folder

The only 19x25 folding machine that will make

3 Parallel Folds

3 Right Angle Folds-parallel to each other

1-16-Page Right Angle-Book Fold

Will Fold Sheets 4x6 to 19x25

The Only 100% 19x25 Folder

Every one of its 66 forms may be folded from maximum size (19x25) sheets

IKE all other CLEVELAND Folders, this new Model has no knives, tapes, cams, timing devices or complicated parts of any kind.

Speed and accuracy are built into this efficient machine. Adjustments are simple and easy.

Whether or not you are considering the purchase of a folding machine in the near future, get complete specifications now. They will be sent promptly upon request.

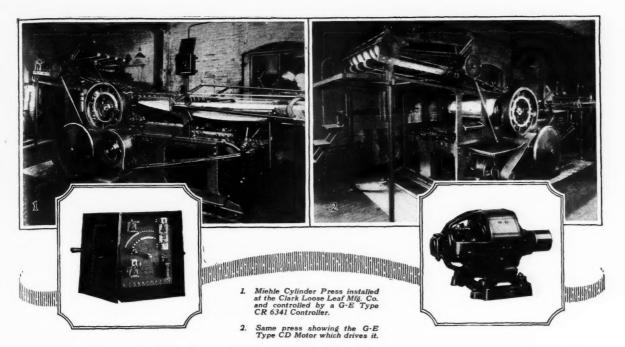
THE CIEVELAND FOLDING MACHINE CO.

General Offices and Factory: CLEVELAND, OHIO

NEW YORK 932 Aeolian Building BOSTON Chamber of Commerce Bldg. CHICAGO

PHILADELPHIA
1024 Public Ledger Building

Let us send you a group of 17 Dummy Folds. They show how sensational savings may be effected in bindery costs by the use of the Model B (25x38) CLEVELAND, for many years the acknowledged leader of all folding machines. A request on your letterhead will bring them to you without charge or obligation.



Leadership: 30 years ago-and today!

General Electric began to place individual motor drive on cylinder presses 30 years ago. Today, G-E Motorized power is an acknowledged standard in the printing industry.

Pioneering alone does not prove leadership. But constant development, improvement, and refinement establish and maintain leadership.

The latest G-E development is the Type CD Direct Current Printing Press Motor. Here is a direct current motor which is the result of over a quarter of a century of motor development—a motor that is a revelation in modern electrical machinery. The Type CD motor, with the well-known CR-6341 pre-set printing press controller, makes a combination that cannot be surpassed for efficiency of press operation.

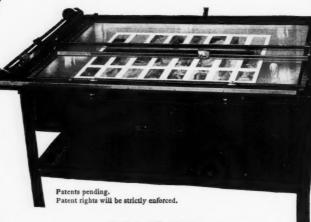
Apply G-E Motorized Power to your presses and experience all the satisfaction that genuinely good electric drive and control can bring. Complete information and descriptive sheets at your nearest G-E office.

G-E Motorized Power is more than a motor or its control—it is a practical and economical application of electric power. "Built-in" or connected to all types of industrial machines or household appliances, G-E Motorized Power provides lasting assurance that you have purchased the best.



GENERAL ELECTRIC

Geared Accuracy



Built in following sizes: 38 x 50 45 x 65 50 x 75

The table for printing craftsmen in the better print shops—

THE CRAFTSMAN LINE-UP AND REGISTER TABLE is the last word in mechanical efficiency. Every possible kind of job has been taken into consideration through years of practical printing and engineering experience. This notable table will open your eyes to a new method of saving time, labor, money and the making of new customers.

It's a Money Maker because it saves time and prevents mistakes. It's a Business Getter because it will enable any printing plant to turn out better work in less time and good printing will always sell more printing.

The CRAFTSMAN TABLE takes the guesswork out of color registration and the lining up of forms, enabling you to save time in every department from composing-room to bindery.

INVALUABLE FOR LITHOGRAPHERS AND LABEL PRINTERS.

It is the most complete line-up and register table introduced to the printing craft. It's most notable feature is the geared method of operating the straightedges. This means absolute and permanent accuracy. There are no wire connections to keep adjusted.

A raising device on each straightedge eliminates the necessity of the operator reaching over the table and holding up the straightedges when moving them across the sheet. A marking device on each straightedge assures perfect straight and parallel lines.

There is so much of interest to tell, such big possibilities for profit and speed in the Craftsman Table, that a descriptive folder has been prepared. A copy will be sent upon request. Just drop a line to

National Printers' Supply Co. 49-59 River Street WALTHAM, MASS.

THE CRAFTSMA
Line-up and register table



GUIDING the hands of those who designed the Chandler & Price CRAFTSMAN Cutter, were minds molded by years of close contact with printers and their cutting problems.

The dimensions of all parts, the smooth inter functioning of those parts, their accessibility, strength, wearability, and accuracy—all combine to express in metal, the definite ideas which printers have long had in mind as to what an ideal cutter should include.

Check over this machine, feature for feature. Be convinced as to the completeness of this latest product in cutter craftsmanship.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U. S. A.

Chandler & Price





For Sale by Type Founders and Dealers in Printers' Supplies

This 12 x 18 press is one of five popular Chandler & Price

The 12x18 Size—Increasing in Popularity with the Years

ALWAYS a leader among leaders, the 12 x 18 size of Chandler & Price is enjoying its usual popularity this year.

Including Craftsman sales, the 12 x 18 size again accounts for a large part of the total Chandler & Price press sales during the first months of 1926.

For one reason—the 12 x 18 is very convenient for the economical production of standard-sized mailing pieces.

The use of a 13 x 19 skeleton chase adds to the usefulness of this size.

Like other C & P presses, the 12x18 is low in first cost; it is quickly paid for.

THE CHANDLER & PRICE CO., CLEVELAND, OHIO, U. S. A.

Chandler & Price

When Days Count

When you get ready to build your new plant, every day that can be saved

in its completion after the contract is signed is a day of profit for you.

Under the Austin Method a building project that would ordinarily take six months to complete is finished in sixty to ninety working days.



Modern Daylight Plant of the Art Color Printing Co., Dunellen, N. J., designed and built by Austin.

Austin Daylight

Printing Plants all over the United States testify to the unusual experience which this Company has had. Characteristic features which all these plants possess are daylight interior, abundant ventilation and large unobstructed floor areas.

You sign only one contract when you deal with Austin. That covers everything—architectural service, engineering, construction and equipment. No division of responsibility. No pyramiding of profits as with sub-contracts. Austin guarantees the total cost in advance for the complete plant; delivery date, with bonus and penalty clause if preferred; and quality of materials and

workmanship.

Austin Daylight Printing Plants are the standard for the industry and printers are more and more turning to Austin for this specialized architectural and building service. When days count Austin saves months and fur-

nishes a plant that represents the most up-to-date design in the industry. Wire, phone or mail the coupon for approximate costs and valuable building data.

THE AUSTIN COMPANY, Engineers and Builders, CLEVELAND

New York, Cleveland, Chicago, Detroit, Pittsburgh, Philadelphia, St. Louis, Seattle, Portland. Miami, Birmingham The Austin Company of California: Los Angeles and San Francisco The Austin Company of Texas: Dallas

AUSTIN

Complete Building Service

	AUSTIN COMPANY, Cleveland
	Building
	x, number of stories
You Book o	may send me a personal copy of "The Austin f Buildings," free to Industrial Executives
Firm _	
Individ	ual
Addres	8

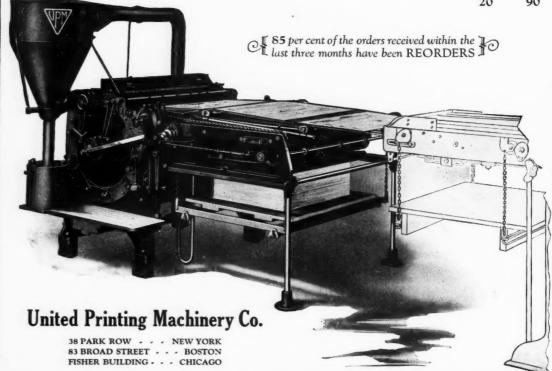
15 of the Leaders

in their line have recently purchased

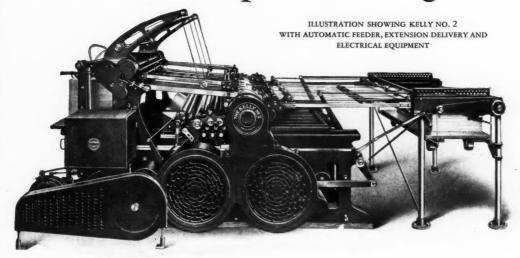
20 U.P.M. Bronzers

in addition to **70** which they had previously purchased.

	Purchased	Purchased
Robert Gair Co., Brooklyn	4	16
Stecher Lithographic Co., Rochester	1	11
Multi-Colortype Co., Cincinnati	1	9
American Lithographic Co., New York	1	7
British-American Tobacco Co., Shanghai, China	2	7
Calvert Lithographing Co., Detroit	1	7
Ketterlinus Litho Mfg. Co., Philadelphia	1	5
Traung Label & Litho Co., San Francisco-Seatt	le 1	5
Howell Lithographic Co., Hamilton, Ont	1	1
Atlantic & Pacific Tea Co., Brooklyn, N. Y	1	1
Simpson & Doeller, Baltimore	2	8
Lebanon Paper Box Co., Lebanon, Pa	1	1
Addison Lithographing Co., Rochester, N. Y	1	2
Forbes Lithograph Mfg. Co., Boston, Mass	1	8
National Color Printing Co., Baltimore	1	2
	20	90



The KELLY Automatic Press No. 2 is a Complete Printing Unit



THE product of one factory, thoroughly tested with form and stock under printing office conditions before shipment, insures proper adjustments, constant operation and working qualities not attainable under divided manufacturing responsibility.

Every No. 2 Kelly is assembled complete at the factory and operated for days with motor and controller equipment called for on the order. Assembly and testing at the factory is an insurance to the user that his press will respond efficiently and without delays to all requirements and is a reason for the growing popularity of this very dependable printing unit.

One nationally known lithographer has given his *fourth repeat order*. The five No. 2 Kellys in this plant are used for particular process and other color printing. Production and operating cost satisfaction is reflected in these several repeat orders.



Buyers of a single KELLY do not quit with the one installation. "Repeats" follow as shop records unfold the Kelly's unrivalled all-round excellence



FOR SALE AT ALL SELLING HOUSES OF THE

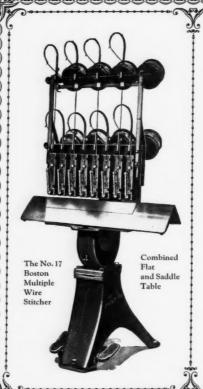
American Type Founders Company

Sold also by Barnhart Brothers & Spindler, all selling houses; Sears Company Canada Cimited, Toronto-Montreal;

Alex. Cowan & Sons, Ltd., all houses in Australia and New Zealand;

Canadian-American Machinery Co., London, England





The BOSTON Multiple Wire Stitcher No. 17

MULTIPLE wire stitching shows a large saving over single-head work. The No.17 Boston was designed for check book and pamphlet stitching and handles both classes efficiently and rapidly. Two to ten heads may be mounted on the 20-inch crosshead and instantly adjusted to the work.

Capacity is two sheets to one-fourth inch; speed, 200 stitches per minute for each head; one touch of the treadle operates all heads in unison. The standard equipment includes two heads, flat and saddle table, centering device for saddle work.

General Selling Agent

AMERICAN TYPE FOUNDERS COMPANY

Sold also by Barnhart Brothers & Spindler, all selling houses; in Mexico and South America by National Paper and Type Company; in Canada by Sears Company Canada Limited, Toronto-Montreal.

SET IN GOUDY CATALOGUE AND ITALIC TEAGUE BORDERS ADVERTISING BRACKET

"Your story in picture leaves nothing untold"

PICTURES have always been the universal language. A picture with a brief description is a better presentation of any article than pages of eloquence in type.



Making pictures—CUTS—for all illustrating and advertising purposes—is our business.

Without enumerating the different kinds of engravings we make, the point we wish to emphasize is, that we have unexcelled facilities and capacity for executing large or small orders for anystyle of cuts or plates for printing in one or more colors.



711 South Dearborn Street

CHICAGO

TELEPHONE: HARRISON 5260 · 5261 · 5262 · 5263







KAMARGO TOTAL COVERS Gay Head, Morobo, and Garag

are made in a range of colors that include both brilliant and subdued tones.

Topay there is an art of applying are.

The linest craftsmen of the ages have left us a priceless inheritance—a wealth of beauty in an amazing variety of character.

Here is a mine rich in material of value to those who work with the graphic arts of today. If we will simply use it—apply it.

It becomes a task of selection—borrowing the style of art that fits the character of nature of the subject in hand.

Whatever the selection, you can find among the three KAMARGO COVERS, one with attributes of linish color and texture that suits the treatment.

Ash your whole aler or write us for sample books

E (B) MARK

KAMARGO MILLS

KNOWLTON BROTHERS TO THE WATERTOWN, N.

Makers of Paper for 118 con





Kidder Plate Testing Machine



Accuracy Is Profit



TEST YOUR PLATES

as to true curvature and fit:

Drill plates to receive screws and dogs in exact position required on press, thereby saving a vast amount of time in putting plates on press cylinders, because the testing cylinder is an exact duplicate of press cylinder.

Also used as a Routing Machine by substituting routing tool for drill. Motor furnished and built in the machine for driving either drill or routing tool. If you are operating one or more rotary presses of any kind you should have one of these Plate Testing Machines. It will save you a lot of time and money.

KIDDER PRESS COMPANY · · Dover, N. H.

NEW YORK, 261 Broadway · CHICAGO, 166 West Jackson St. · TORONTO, CANADA, 445 King St., West



Such pilfering of your profits is needless. The Craig Device makes short work of offset whether caused by static or full color. Slip-sheeting, handjogging, delayed backing-up are stamped out.

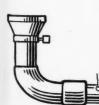
The Craig Device is a gas equipment electromagnetically controlled, automatically ignited and extinguished with the starting and stopping of the press.

Requires no attention. Dries the ink so fast that full color at full speed is permitted and sheets can be backed up almost immediately.

Say the word and we will be pleased to let you test it in your own shop without cost to you. If satisfied, as every user is, keep it. If not, return it and no questions will be asked.

Several desirable territories are open for capa-

CRAIG SALES CORPORATION



Makers of the CRAIG DEVICE for Eliminating Offset and Static Electricity
636 GREENWICH ST.. NEW YORK CITY

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See the TRIMOSAW Is All We Ask

If you'll have us or any of our dealers demonstrate the Trim-Osaw you'll want one for its profit-making features. You'll know why many hundreds of printers are replacing other saws with it and why



Sales Are Almost Double Those of Last Year





IN CANADA
Sears Company Canada, Ltd.
Toronto and Montreal

For Sale by All Live Dealers Everywhere

Bigger Profits Through Better Control

THOUSANDS of printers are increasing profits in job press departments by using Kimble motors with Press-O-Matic control. The convenient, stepless speed regulation of 4 to 1 provided by this Kimble unit makes it possible to run every job at the most productive speed. The push button provides quick starting and stopping without moving the speed regulating lever. Increased production with decreased stock waste, which means greater profits,

are natural results of this efficient method of control.

REMEMBER WAY BACK when alternating current first became prevalent in print shops and no variable speed AC motors for job presses were available? It was then that the Kimble Electric Company started making motors for printers. The foot controlled motor at the extreme left in the above picture retembles somewhat the Kimble motors that first brought variable speed to printers with alternating current

OR jobbers or cylinder presses, offset presses or folders, cutters or stitchers, investigate Kimble motors and control. Ask your printers' supply salesman or write us for quotation on your requirements.

KIMBLE ELECTRIC COMPANY 2408 W. Erie Street Chicago, Illinois

Made for Printers since 1905

There Is a Difference



The statement is often made that all Round Hole Perforating Machines are alike. This is no more true than that all watches are alike. They look pretty much the same, are all intended to perform the same kind of work, but the quality of the machine, the kind of workmanship and material used, shows up after the machine has been used and paid for.

Burton quality has always been recognized as of the very highest. Our machines have never been cheapened to offset increased cost of production. Give the Burton a chance the next time you buy a Round Hole Perforator and you will find that there is a difference.



Send for Our Illustrated Catalogue Showing Complete Line of Machinery



A. G. BURTON'S SON, Incorporated

218-230 N. Jefferson Street, Chicago, Illinois

Every time that jobber of yours Prints + sheet

is Printing of the Progressive Printer



LOSS because some other printer near you is getting

the increased production and increased profit.

M-24 is the up-to-date profitable means of producing commercial printing—4800 per hour.

M-24 users are money-makers. They are out of the rut. Write today for free illustrated booklet.

Lisenby Mfg. Company

608 So. Dearborn St.

Dept. A, Chicago, Ill.

stand o

that loss

The LIBERTY



Warning!

The tremendous success of LIBERTY PRODUCTS is due to the underlying basic principles which are protected by United States Patents. In purchasing a Folder be sure a LIBERTY or BAUM name plate appears on the machine, as all infringements will be vigorously prosecuted.

Agencies in All the Principal Cities

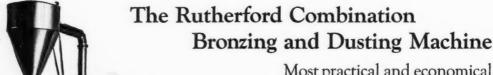
The Liberty Folder Company

ORIGINATORS OF SIMPLE FOLDERS

SIDNEY, OHIO

Better Bronzing and Dusting Is Accomplished on Our Machines

That Explains Why the Majority of Bronzing Machines in Operation Are of Our Manufacture



Most practical and economical Bronzing Machine. Uniform Bronzing over entire sheet. Positive delivery reduces spoilage to a minimum. Equipped with a practical Exhaust System and Bronze Dust Collector.

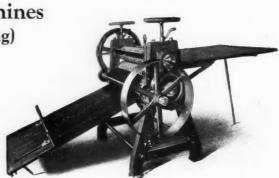
No Bronze Powder Wasted. Sheets dusted on both sides (Other styles and sizes for almost any requirement)

Roller Embossing Machines (For Pebbling or Roughing)

Improves the appearance of all kinds of printing.

Easy to operate.

Standard sizes, 12" to 30".



The Fuchs & Lang Manufacturing Co.

Established 1870

(Dept. I) 119 West 40th Street, New York, N. Y.

120 West Illinois Street Chicago, Ill.

Factories: Rutherford, New Jersey 142 North Fourth Street Philadelphia, Pa.



Cut down WASTED Hours!

C-H Automatic Press Control puts the entire plant on a more efficient, more profitable basis.

Maximum speed is assured on every job and many wasted hours are eliminated.

The record work he sarefully filled out the time verified and dynat by the forman and waste date of the control of the

In these days of close competitive bidding the narrow margin allowed, requires the elimination of all "guesswork" from quotations.

The possibility of accident to motors and presses must be minimized; running time must be reduced to a *certainty*—for a few wasted hours may mean *the difference between profit and loss*.

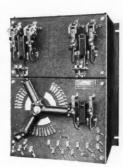
C-H Automatic Press Control insures the maximum efficient running speed, consistently maintained, for every job. It protects pressman, motor and press from accident. Its convenient push-button operation saves steps and time. In short, it cuts out uncertainty—eliminates wasted hours and makes possible closer bidding with a surer margin of profit.

That is why modern printing plants throughout the country are using it.

A Cutler-Hammer engineer will be glad to go over your plant with you and make recommendations without obligation. Write or wire today

The CUTLER-HAMMER Mfg. Co.
Pioneer Manufacturers of Electric Control Apparatus

1245 St. Paul Avenue MILWAUKEE, WIS. This is one type of C-H Automatic Pre-set Speed Regulating Press Controller for A. C. Motor press drives. Automatic start, stop and reverse from push buttons. Usually furnished with enclosing case.





The C-H Bulletin 6425 Automatic Starter for D. C. Printing Press Drives.

The push button—a tremendous stride in efficiency

This is the type of push-button station used with the C-H Automatic Pre-set Speed Regulating Press Controller shown. It places complete manipulation of the press at the pressman's inger tips.



CUTLER HAMMER

Press Room Efficiency Depends on Electrical Control

STEARNS BROTHERS & COMPANY Endorses WILKE'S Type Metals





Spacious composing room of Stearns Brothers & Company, 610 W. Van Buren Street, Chicago. View of Monotype keyboard and casters and Intertypes where type and slugs are made.

"There are so many things to worry about in a printing plant which goes in for diversified work," says Mr. Thomas M. Stearns, "that we cannot afford to take any chances with our type metal. When we find metal that runs uniform and gives us results we seek, we stick to it as we cannot afford to do otherwise. WILKE'S Type Metal is of the very highest quality, and it is giving us uniformly good results."



THAT printing establishments, through service to their trade, become in time real institutions is evidenced by such concerns as Stearns Brothers & Company, 610 W. Van Buren Street, Chicago. Stearns Brothers & Company is now in its thirty ninth year, having been established in 1887. It was then known as Mize & Stearns and later changed to its present name.

There is nothing so diversified as printing and Stearns Brothers are playing no favorites, having built up a reputation for quality workmanship in practically every field of printing, including offset printing. Publication work, fine color work, catalogues and advertising typography give them their volume business, but there is no branch of commercial printing which they are not prepared to handle. They are consistent users of WILKE'S Type Metal.

New York Office: Printing Crafts Bldg., 461 Eighth Avenue

METALS REFINING COMPANY HAMMOND INDIANA

Warehouses in all Principal Cities

LINOTYPE

INTERTYPE

LINOGRAPH

Ludlov

MONOTYPE

THOMPSON

STEREOTYPE

JOKITALLOVER

SEYBOLD AUTOMATIC CUTTER

40" 44" 50" SIZES

SEYBOLD

HAIR LINE POINTER INDICATES POSITION OF BACK GAUGE

KNIFE BAR 4 INCHES THICK (FRONT TO REAR) PREVENTS SPRINGING

DOUBLE SHEAR (SCISSORS) STROKE OF KNIFE MAKES CLEAN SMOOTH CUT

KNIFE GUARD COVERS EDGE OF KNIFE FULL LENGTH

BELT FROM MOTOR IS INSIDE OF FLOOR SPACE LINES

KNIFE ADJUSTMENT MADE BY TURNING CONNECTING RODS

TWO HAND THROW-IN LEVER (ATTACHED IF DESIRED) REQUIRES OPERATOR TO USE BOTH HANDS TO START THE MACHINE

STARTING LEVER MAY BE PLACED AS SHOWN OR VERTICALLY OUTSIDE AT RIGHT

CLAMP PRESSURE INDICATOR TELLS AMOUNT OF AUTOMATIC PRESSURE CLAMP WILL EXERT ON PILE

BACK GAUGE OPERATING WHEEL AND LOCKING LEVER

SPRING LATCH FREVENTS BREAKAGE IF MACHINE IS TURNED BACKWARDS

POSITIVE THROW-OUT TO CLUTCH IS KEYED TO CRANK SHAFT

LEVER FOR THROWING IN CLUTCH IF STOPPED ON SOLID KNOCKER

CLAMP PRESSURE REGULATOR QUICK, EASY, CERTAIN

SENSITIVE TREADLE OPERATES CLAMP WITH LITTLE EXERTION

IT'S WHAT YOU GET FOR WHAT YOU PAY THAT COUNTS

CLAMP COUNTER-BALANCE SPRING WITH EQUALIZING SHEAVES MAKES ACTION
OF TREADLE UNIFORMLY EASY THROUGHOUT ENTIRE STROKE

MOTOR BRACKET ADJUSTABLE FOR ALL SIZES OF MOTOR AND FOR

BACK GAUGE IN THREE SECTIONS, EACH SECTION MAY BE OFFSET FOR

PARALLEL ADJUSTMENT FOR BACK GAUGE

FRONT VIEW

LONG CRANK PULLS KNIFE BAR IN DIRECTION OF SHEAR __

GIB FOR TAKING UP LOST MOTION OF BACK GAUGE __

FLY WHEEL ON ONE SIDE OF RIGID BEARING_____

MAIN DRIVING CLUTCH ON OPPOSITE SIDE OF LONG BEARING_

EVERY CUT____

SAFETY WASHER WHEN SUBJECTED TO OVERLOAD WILL PART AND PROTECT MACHINE FROM DAMAGE

SAFETY BOLT AUTOMATICALLY INSERTED LOCKS KNIFE BAR AT TOP AFTER

GEAR GUARDS COMPLETELY SURROUND GEARING

REAR VIEW FIG. 2042

THE SEYBOLD MACHINE COMPANY

MANUFACTURERS OF
CUTTERS AND DIE PRESSES
MAIN OFFICE AND FACTORY

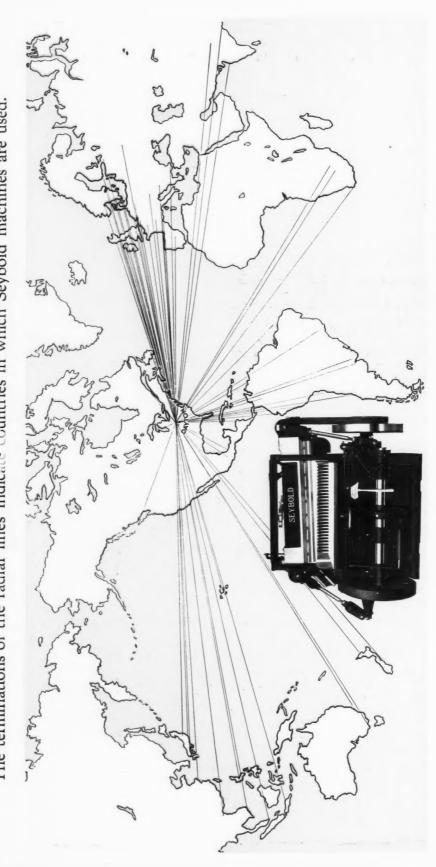
DAYTON, OHIO, U.S.A.

Av. 51

MOST OF THE PAPER CUTTING IN THE WORLD IS DONE ON SEYBOLD CUTTERS

They are made in Dayton, Ohio, which is the approximate center of population of the United States and geographic center of the industrial world.

The terminations of the radial lines indicate countries in which Seybold machines are used.



Seybold Cutters and Trimmers have carried for nearly half a century the responsibility of the world's greatest cutting problems and the world's greatest volume of cutting.

Their dependable operation at home and abroad has proven the merit which entitles them to selection.

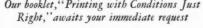
THE SEYBOLD MACHINE COMPANY, DAYTON, OHIO, U. S. A. Sales Agencies and Service Stations: New York - Chicago - Atlanta - Dallas - San Francisco - Toronto - Paris - London - Buenos Aires - Stockholm

Eliminate the SOURCE of Trouble!

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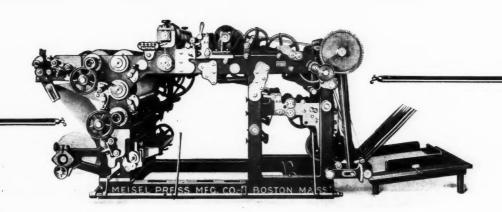
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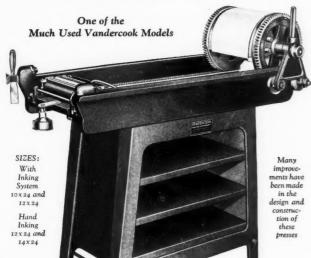
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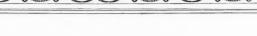
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Composed on the Linotype

... THE REDESIGNING of a type face from a classic model is no mere matter of slavish copying but a work of re-creation. To faithfully reproduce the design as it was cut centuries ago would mean needlessly handicapping ourselves with the technical limitation under which its creator worked.

¶ It is necessary rather to become thoroughly saturated with the spirit of the type and then to reshape it as the designer would have done had he possessed instruments of precision.

¶ Claude Garamond cut many types. As is the case with any artist, even so great a master as he, some were better than others. The first task was to gather together all the authentic Garamond material available; then to select those examples which represent the designer's best work; and finally, to separate with sure discrimination those characteristics which give the design its distinction and those peculiarities and irregularities which are due not to intent but to the inability of the faltering human hand to execute in so small a compass, and without mechanical aids, the exact contour that the mind conceived.

¶ When this has been done with taste and discernment, we have a result which retains all the delightful quality of the original and which at the same time is eminently fitted to the demands of modern book and commercial printing. A face which will be selected alike by the craftsman who can afford time to do an occasional bit of fine typography for the sheer joy of doing a thing well and by the advertiser who coldbloodedly picks the type that will give him the greatest return for his money.

¶ Garamond Bold and Garamond Bold Italic are being cut up to 30 point and will be ready about November 1st.

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10 POINT

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POINT ITALIC

LINOTYPE GARAMOND IS THE RESULT of much study and research in Europe in which its design was traced back to the earliest know 1234

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LINOTYPE GARAMOND IS THE RESULT OF M uch study and research in Europe in which its design was traced back to the earliest known showing of the origin al Garamond types. The most complete and autho 1234

24 POINT ITALIC

LINOTYPE GARAMOND IS THE RESULT OF M uch study and research in Europe in which its design was traced back to the earliest known showing of the 1234

8 POINT

LINOTYPE GARAMOND IS THE RESULT OF MUCH STUDY AND RE search in Europe in which its design was traced back to the earliest known showin g of the original Garamond types. The most complete and authoritative material was found in the collection of the Schriftgiesserei D. Stempel of Frankfurt 1234

18 POINT ITALIC

LINOTYPE GARAMOND IS THE RESULT OF MUCH STUDY AND RE search in Europe in which its design was traced back to the earliest known show ing of the original Garamond types. The most complete and authoritative mat erial was found in the collection of the Schriftgiesserei D. Stempel of Frank 1234

14 POINT WITH ITALIC AND SMALL CAPS

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LINOTYPE GARAMOND IS THE RESULT OF MUCH study and research in Europe in which its design was traced back to the earliest known showing of the original Garamo nd types. The most complete and authoritative materi 1234

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LINOTYPE GARAMOND IS THE RESULT OF MUCH STUDY AND RESEARCH in Europe in which its design was traced back to the earliest known showing of the original Garamond types. The most complete and authoritative material was found in the collection of the Schriftgiesseri D. Stempel of Frankfurt-am-Main where in 1214

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Characters included in font

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Old style figures regularly supplied



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¶ The Linotype Typography Garamond takes its place with a distinguished group of faces which have been developed to meet the exacting requirements of modern book publication and advertising composition and the increasing type-consciousness of the reading public.

¶ The Linotype Typography program which has already given to Linotype users such faces as Bodoni, Benedictine, Caslon Old Face, Cloister, Elzevir and Scotch Roman is constantly seeking out the best both in classic types and in modern design. Other faces now in process include Astrée, Baskerville, Moreau-le-Jeune and Narciss. Mr. Thomas M. Cleland has designed related decoration for these new series, some of the units being shown in this announcement.

TRADE LINOTYPE MARKS)

Mergenthaler Linotype Company

BROOKLYN, NEW YORK

SAN FRANCISCO CHICAGO NEW ORLEANS

CANADIAN LINOTYPE LIMITED, TORONTO

Representatives in the Principal Cities of the World



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Two-draw Split Feed attachment — Model "K" — on a Colt's Armory Press. Note its simplicity and accessibility.

PEERLESS Attachments for Three Standard Presses

With a Peerless attachment on one of the three presses listed below, you can do profitable gold stamping on many jobs which you've heretofore considered impossible. You can do gold stamping and embossing in one easy operation—as fast as ordinary printing. The Peerless Process supersedes bronzing.

We will be glad to supply full information of Peerless attachments on any of the following presses:

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We have prepared an analysis of the Peerless Process in the Printing Industry, which we will be glad to send you, together with samples of work produced on the above presses, Simply write us.

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To take the Goes Holiday Line to a new customer is like carrying glad news to a new friend—a good stepping stone to a long and happy relationship.

The book pictured here is a work of art and makes a splendid opener. It's $17\frac{5}{8}x11\frac{1}{2}$ inches, and done in seven colors and black. It shows the complete line in full size and exact colors.

Let us send you a copy. No charge—we know you'll send us orders if you just show this book.

GOES LITHOGRAPHING CO.

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Shows complete line in actual size and the exact colors.

Complete sample line in this Handsome Book—Free to responsible printers.

10 Holiday Letter Heads

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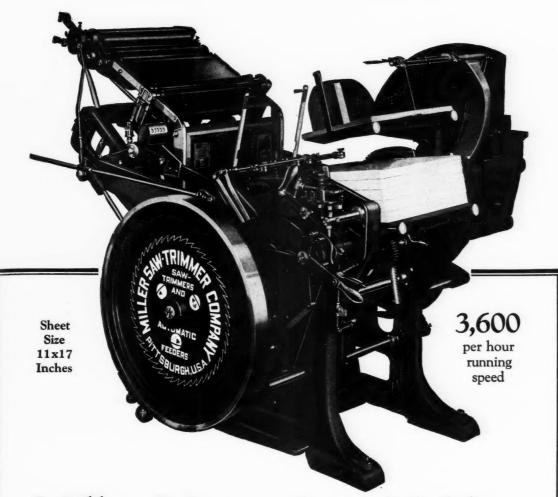
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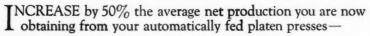
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Increase the scope of operation of your platens to include highest class halftone and color work heretofore impracticable, due to inadequate inking and impressional strength—

Reduce by 50% your cost per 1,000 impressions—with higher quality and increased scope of operation as an added business-building asset—

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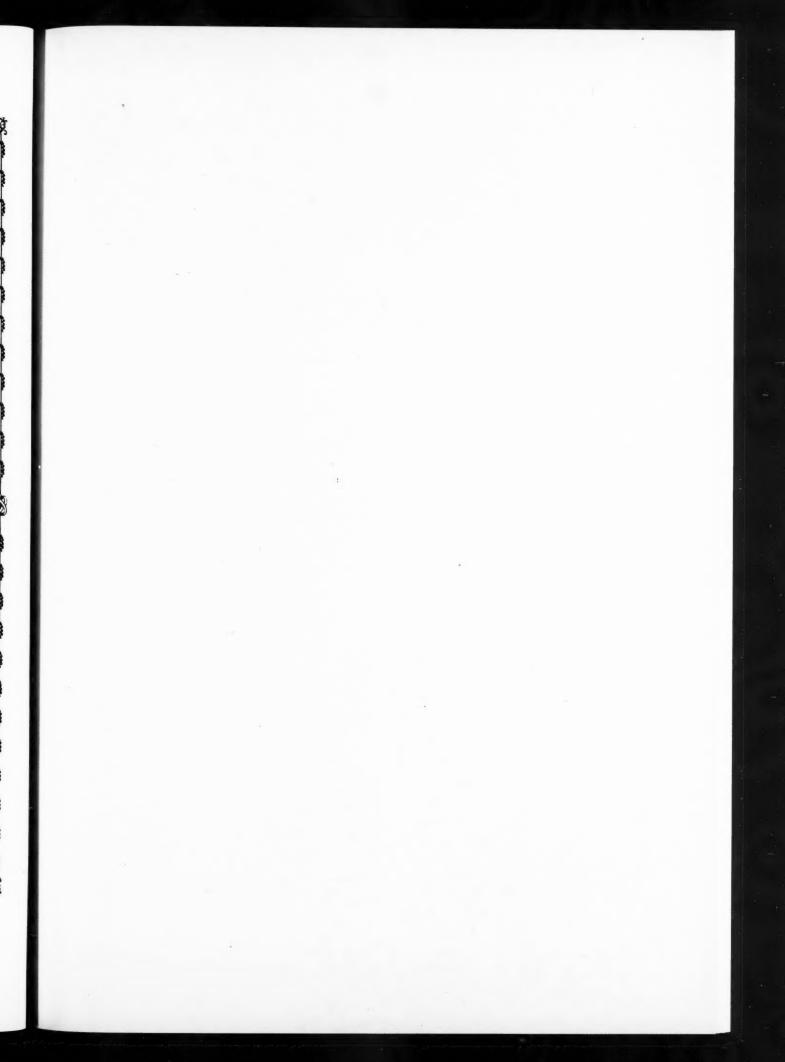
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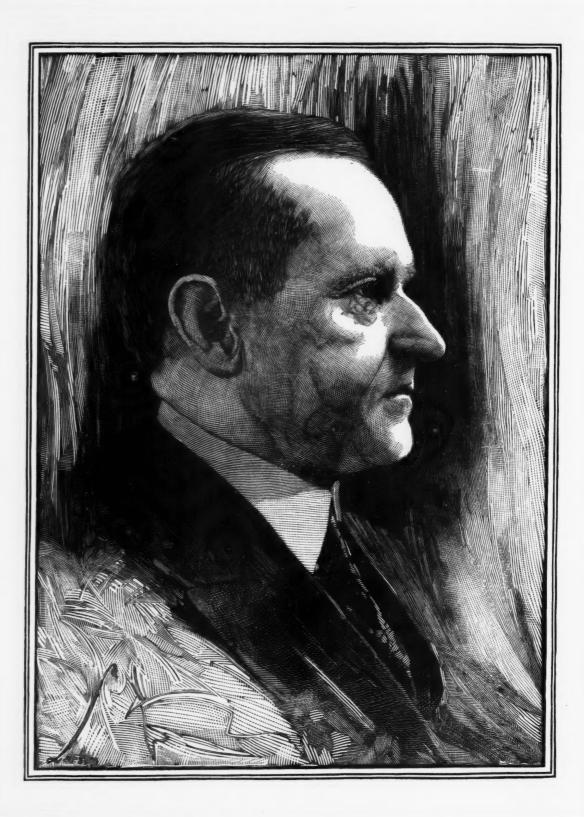
What the Next Issue Will Contain

By THE EDITOR

E ARE day in and day out striving to make each issue of THE INLAND PRINTER a little bit better than the one immediately preceding. Sometimes we succeed, sometimes we do not; it is for you to say. This, the September issue, is a good, rich one, but we intend to make the October issue better. For instance, "Dawn on the Hills of Ireland," by Robert C. Shimmin, is a story about a printing salesman who had lost his pep and did not produce satisfactorily until-It is a lesson for every worth-while printing salesman and mainly also for the others. Ruel McDaniel provides "A Serum Against the Private Plant Bug." We are sorry that Mr. McDaniel did not send us his story before, because we have never seen better arguments against the private printing plant-arguments which we are sure will produce food for thought for any one who has been stung by the "private bug." John B. Opdycke, author of two big books, "Business Letter Writing" and "The Language of Advertising," recently published by Isaac Pitman & Sons, New York city, has an article "On a Nice Derangement of Epitaphs." He is criticizing the language used in the advertising of today, comparing it with the language of the verbose Mrs. Malaprop of Sheridan's novel, "The Rivals." The article is as instructive as it is interesting. The "Aerial of a Country Editor" is the contribution of Wiley Magruder, editor of a small-town weekly somewhere in California. You don't know Mr. Magruder, of course; neither did we before we read his story. Now it seems to us that we have known him all our life; he is so human. Somebody wants to buy his paper, somebody fighting a measure that the paper is strongly in favor of. It is a big problem for the editor; it means more cash money than he ever has had before; ease and comfort in his old days and new dresses and things for Mollie. It is the most important problem he has had to deal with in all his experience as an editor. How he solves it and why is the "meat" of the "Aerial." The character sketches contained in the "Aerial" are on par with the best ever published, because they all show such fine understanding of human nature. It is seldom one has a chance to see the small-town minister handled somewhat sympathetically in current literature. He is either ridiculed or made to look only half way human. Therefore it is so refreshingly wholesome to read Mr. Magruder's characterization of the Reverend Caleb Johnson. It is frank but genuinely sympathetic. There will, of course, be a number of other splendid articles and the usual departments. This issue will also be richly illustrated in black and colors. We are quite sure that you will like it.

> Complete index of the contents of the September issue may be found on page 1005





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Printed from an engraving cut in wood for The Inland Printer by Fred L. Larson, a Chicago artist



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 77

SEPTEMBER, 1926

NUMBER 6

Tribulations of the Printer-Journalist

By George E. Walsh



HE printer-journalist of the small town certainly has his trials and tribulations as well as his joys and triumphs; but perhaps after all they are no greater or less than those of the average person in other lines. It is a common weakness of humanity to imagine the fates bear heavily down

on us, and it is common for each to believe he has been singled out to carry more than his share of troubles. "Any other profession than mine, if you want to be happy," appears to be the warning cry.

I have come to the conclusion, after half a lifetime of work, that all such warnings must either be ignored entirely or taken with the proverbial grain of salt, and if one feels the urge to become a printer, publisher, banker or doctor, why go to it and take your chance. Still the printer-journalist in the small town faces most peculiar conditions, and his pathway is not rosy.

The printer-journalist is by nature a hybrid, straddling two professions. In nearly every instance he finds he must be a printer, a journalist and a business man. He must write his editorials, also in many cases his news items, his advertisements and collect bills, design posters and do the work of an office boy on mail day to get his paper out on time. The average circulation of the small-town paper is so limited that in order to live the owner must take up job printing on a more or less extensive scale. He must solicit work in this line, and even create and stimulate it. And when one comes to think of it he is competing against himself in doing so. Every business circular that he prints directly comes in competition with the advertisements published in his paper. Yet he must do this or give up the ghost.

Furthermore, there is no hope of lifting himself out of this rut. His paper not only has a very limited circulation, but it is not likely to increase greatly unless the town has a phenomenal boom in population. In a large city the field is unlimited, and the publisher and the editor are stimulated by the potential possibilities of building up a tremendous circulation. Not so for the small-town journalist. There is a saturation point beyond which he can not hope to go. He can't make his paper of national importance so that he can draw on outside subscribers without causing it to lose its local flavor and attraction.

Knowing this he can figure out his prospects in this direction, and then, after casting up accounts and finding he must come out of the small end of the horn unless other means of adding to his income are discovered, he becomes a job printer as a side issue. He solicits printing of all kinds, and having the medium of his paper for advertising his needs he beats out all competitors, if there are any, in this field.

But to do good job printing one must know something about type display and possess an artistic taste. He must know how to juggle with the things at his hand. In the large cities a printer-journalist can afford to hire specialists in job printing, men who have been trained to their work; but the poor small-town printer-journalist can not afford this, and if he hires a type-setter he is apt to be one who knows only enough to set ordinary reading matter. As any one in the profession knows, there is all the difference in the world between an ordinary typesetter and one accustomed to setting up display work.

Most journalists have worked at the case and in an emergency can set up anything they have written; but outside of the small-town printer, who is also a newspaper man, few can juggle with display type and make an advertisement or poster look like anything worthy of the name. It is of course an art or profession in itself. The small-town printer-journalist might be aptly called the last living relic of the old-timers commonly known as "jack-of-all-trades."

Job printing is a profession or trade by itself, and a highly developed one. In this age of artistic printing the best is none too good. The competition is so severe that only the highest grade work can get by. The amount of skill and artistic work required in designing and setting up a booklet for advertising purposes would amaze an outsider. One must not only understand display type and good reading matter, but the subtle intricacies of photoengraving and process work. One must be intimate with prices and quality of paper, etc.

The small-town printer-journalist does have in this work an opportunity denied him in his journalistic capacity. From setting up and printing ordinary posters and advertising dodgers he may with skill and taste advance to the more profitable work of designing and printing booklets and even small magazines. It does not matter if he is living in a small town. If he has the capacity and the plant equipment he can by degrees spread out and bid for work of national importance at a fair price and reasonable profits.

I recall one conspicuous instance of this. A small-town journalist or newspaper man who owned a modest little plant had a hard time of making both ends meet. The circulation of his paper had about reached its limit, and still there wasn't a decent living in it. He solicited job printing and obtained his share. By nature and taste he did good work, but for the most part his clients did not appreciate his work. A poster or advertising dodger did not mean much to them except that it told customers what they had for sale. All the fine work the man did in improving the quality of his job printing did not make much impression.

One day one of those itinerant tramp printers, whose chief weakness was drink and a tendency to roam, drifted into his office and applied for work as a typesetter. The man had worked on the metropolitan dailies at various times, but not for long in any one place. He was either discharged for drunkenness or left of his own accord. He liked to wander around and pick up a living while seeing the country. He was an expert in his line, a high-priced man in his calling, one of those typesetters who had a born instinct for fine display work. He had worked on advertising and knew every trick of the trade.

The newspaper owner was shrewd enough to recognize his rare qualities, and encouraged by his work he planned a campaign to extend his printing outside of his small town. He made a bid for city work, and with the help of his itinerant printer he captured two or three highly profitable jobs. His man was competent, and together they worked out a scheme on the profitsharing basis. They got more and more jobs from the city, giving good satisfaction and service. In a year he had all of this profitable work to do that he could fill. His newspaper and local job printing became of secondary importance. The only fly in his ointment was that his partner would get the wanderlust and leave him. He worked frantically at the case to learn all he could from his partner about fine printing, but in despair he gave up. It would take a lifetime to learn what his partner knew instinctively and by training.

The sequel to this story might have been different if Cupid had not played a part in the little comedy. The tramp printer fell in love with the newspaper man's daughter and the two were married. Once settled down, the man gave up drink, and today he is a highly respected father. The plant has quite a reputation for turning out excellent work, and father and son-in-law are making a prosperous living, doing work of a national character that pays well.

Another instance that came to my notice a few years ago was that of a printer who had to give up his case in the city and go west for his health. He had saved up a little, but the cost of living soon exhausted his small capital. He applied for a job on the local paper, got it and gradually recovered his health. The old proprietor of the paper was disgusted with conditions, and was looking around for "some sucker to take it off his hands." His typesetter decided he would do it.

He got the paper by paying down a nominal sum and giving his notes for long terms for the balance. By that time he had become so well acquainted with the townspeople that he could collect and write up the local news, solicit advertisements and with the help of two others on press days get the paper out on time. He did the usual amount of local job printing of circulars and posters; but on the whole he found the field altogether too limited for his ambition. The small-town editor is always something of a figure and is treated with respect if not with admiration. There was a fight in politics, and as a compromise the newspaper owner was acceptable as a candidate by both parties for justice of the peace. This position was worth a few hundred dollars a year, and the work would not greatly interfere with the duties of an editor and publisher.

But he politely but firmly turned down the offer without giving his real reasons. As he afterward said: "A newspaper owner can't afford to accept a public position. If he does he ties himself hand and foot as a free agent for expressing his views on public matters." But there was another reason. He had decided that the town had a growing future. It was strategically located for trade and commerce, but it had not awakened to its opportunities. He wanted to try to arouse it and point the way to better conditions. He began by editorially explaining, suggesting, stimulating, and then he called the business men together and outlined a publicity bureau that should help. A fine booklet extolling the advantages and beauties of the town was compiled and printed, which quite naturally netted the printer-journalist a tidy little profit. He was contributing his time, but not his professional labor, to make the boom, and he printed the booklet at cost plus a fair profit to himself.

The booklet was freely distributed and sent to the newspapers in other towns. It had a good effect, and strangers sometimes took the trouble to look up the place. It was followed by other booklets and circulars, some describing local automobile routes and scenic beauties. The propaganda once started got headway, and the job of booming the town continued. The editor suggested circulars and booklets for the business men to advertise their wares, which helped business at the printing shop.

Slowly but surely the effect was seen. More people came to the town, and some stayed and others invested

and went away. The printer-journalist didn't let his activity stop there. He kept at it, stimulating trade and making business for himself and incidentally for others. The boom came in time. Real estate advanced. New stores sprang up and old ones were enlarged. The demand for advertising material increased. Very soon the job printing of the office ran far ahead of printing the newspaper, although that was enlarged.

Today if one visited that town one would be impressed by its up-to-dateness, its bustle and activity, its ambitious progressiveness. In the center of the business district is the home of the daily paper, which used to be a weekly, and on the inside is to be found one of the best equipped job printing plants even in a city of double size. The owner of the plant is no longer handicapped by a limited field. It is as big and promising as the sky. But he made it so. Instead of sitting down and waiting for business he went out to get it; but in his case he had to make it first.

This is one of the greatest satisfactions that a printer-journalist can get out of life — booming and upbuilding his town and expanding his business to keep

pace with it. No one can say that this or that American town is dead and incapable of growth. More than one has been lifted out of the slough of despond and started on the highway to success by some enterprising man, and the owner of the local paper has a better chance than any one else to be that man. But it takes vision, courage, enterprise and faith in humanity. Nine out of ten small towns have got into a rut, and all that is needed is some live wire to jack them up out of it. If the editor of the local paper is dead or soured or pessimistic, it is not likely that he will supply the dynamic force necessary to arouse his fellow citizens to real effort in the community's interest.

The trials and tribulations of the small-town printer-journalist are many, but his chances of success and prosperity are not by any means much less than those of men in other lines. He has the opportunity of doing things that are not given to all. The power of the local press is sometimes greater than that of the great metropolitan papers. It may not influence so many people, but it will touch them deeper and more directly, and in the end achieve greater results.

The Philosophy of a Gentleman Printer

By FABER BIRREN



IGHT years ago a business man entered my shop and pleaded with me to turn out a rush job, ten thousand circulars, which had to be in the mails within three days. I made a promise and kept it. The job was completed on time, whereupon this same business man called me a gen-

tleman. A compliment of this sort is exceptional. I was pleased, as was my client. The term "gentleman" has stuck, and although I have violated the ideal on which it was founded, it nevertheless has remained with me these many years. Today I am called the "gentleman printer," sometimes pronounced in a tone that creates great skepticism on my part.

I wonder if it could not be said that all printers are gentlemen. Surely printing is a vocation of the highest ideals and deals with the most admirable of all intellectual and moral mediums. Who can boast a more vital service to mankind? Artist, patriot, scientist — I doubt if any surpasses the printer as a competent and unexcelled philanthropist. So when I, a printer, am called a gentleman, my craft and I are honored.

If estheticism be required of a gentleman, I am deficient. My taste is of the ordinary. Yet such taste is not altogether through lack of outward or inward polish, but rather through an honest satisfaction of the senses. A man may be practical and also a gentleman. I presume to include myself in this generalization.

There are many factors of heredity and environment that determine the character of a man, especially of a gentleman. Were I some day to become a great success and be interviewed by the editor of a magazine in explanation of my success I should most certainly devote a great many words to the upper right-hand drawer of my desk. This drawer, far more than any human being, has molded my character and has developed in me forces of patience and control. For over twelve years it has striven to overcome my impatience by refusing to open with my jerks and pounds. In all these years it has never once responded to my touch without a five-minute physical and mental plea.

Thus have I learned the virtue of patience. Though it has been scratched and cracked, repaired, emptied and avoided, the drawer has maintained a steady vigilance, powerful enough to make me bow in humble surrender.

Today the drawer acts in accordance with my mood—smooth and flexible when I am calm, and swollen and unyielding when I am ill tempered. Nor has it failed in this duty it has taken upon itself to perform. I am thankful. We have become friends. Yet ours is a careful friendship which I dare not violate for fear past hostilities might at any moment be resumed.

A printer as a rule is somewhat of a philosopher. A woman once remarked that as I read all the things printed in my shop my intelligence must indeed be extraordinary. My answer was simple as it was diplomatic: "Madam, intelligence consists in the ability to think, not in the capability of memorizing."

People are often puzzled with the printer. Little do they recognize him as a man of intelligence rather than a man of education. To be intelligent, and that means to understand life, does not require a knowledge of the conclusions of others. First of all, life is a mystery, and the more a man seeks to comprehend it, the more he is forced to admit defeat. Surely, the most knowing of men is the ignorant man. His beliefs are positive and uncompromising. After all, there is no virtue in knowing. It is better to learn to admire than to believe.

Philosophy is an agreeable profession. If it could only be made remunerative! Perhaps in a previous reincarnation I was one in that class of noble beings. Today a philosopher has little place in our general scheme. Theory is unnecessary when life becomes scientific. A man does not find time to dote on logic.

As a printer, I look upon life purely from a black-and-white viewpoint. No doubt the press has contributed its share to our present status. Whether or not this status can be judged as progressive is not for me to decide. Arguments are self-convincing only. Still to consider the press as a scientific accomplishment and the printed job as an artistic result, apparently involves a harmony of opposed forces. The poet looks with disgust upon the engineer, while the engineer, with similar conceit, laughs aloud at the poet. Little do they recognize their coöperation. The result is a printed book—the poet's words and the engineer's press and paper.

To me there is a sad humor in this inconsistency. I admire the artist, the writer. For the engineer, my sympathy is purely technical. But the writer, if he has the least spark of genius, becomes enrapt in his work and enjoys that ecstasy of accomplishment which few realize and all envy.

This trend of thought often leads me to the conclusion that modern printing is decadent, even though it may be efficient and advanced. What virtue can there be in setting up the inspired word of a genius on an automatic typesetting apparatus and turning out thousands of impressions through immense presses powered by motors and gears? Perhaps the world at large may profit. But the printer — has he not become the servant of his lead and steel? Has he not sacrificed the beauty of his art for the mechanism of his presses?

I am a gentleman printer. Maybe my sentimentality is ill founded. Perhaps I unjustly criticize the profession that has provided my daily bread. Yet my feeling is one of sympathy and not of anger. We dream of the author as a man stooped over a desk struggling with pen under the dim light of a lamp. So do I cherish the dream of a printer with manuscript before him, carefully setting his type, mixing his inks, running his presses, and printing sheet after sheet with the same sincerity and care that inspired the author himself. Thus is the printer a true artizan.

I can imagine the sly smiles of the younger craftsman—the look of obvious sympathy at the soft words of an old man, a gentleman. I am not bewildered, nor am I of the old school. The younger man looks forward to his craft as the universal giant—the supreme pedagog of intelligence, grinding out knowledge to the

world in mill-shipment quantities. His enthusiasm I admire, for he is young and ambitious. The youth strives for the ideal of his ambition by catering to the world. The aged caters to the ideal.

It is hypocritical, no doubt, to see the artistic result of mechanical effort. But the world seems founded on truth and maintained by insincerity. To be consistent, the true art of the printing craft should not overlook the delicacy and sentiment which marked its creation. The press should stand as the careful guardian, gentle and kind, with modesty in its carefully laid activity. If it becomes the giant, the art deteriorates unless the genius of man remains dominant. We have yet to hope that the precision of result shall not overshadow the goodness of creation.

From the top of my desk I take my book of type specimens. My philosophical trend of thought leads me to turn the pages and wonder at the character expressed by these surfaces of lead and brass. Everything is judged by comparison. Men differ because of personality. My type faces have this distinction.

Century — a complete font — here is a man of utility, an agreeable, conscientious worker capable of almost any task. He is unpretentious, firm in his manner and convincing; a good companion for Messrs. Bodoni and Caslon, slightly more robust than De Vinne and a bit more democratic than Bookman. Little wonder that I admire him as I do the foreman of my shop.

Goudy is my gentleman, equipped to handle my more gentlemanly clients. Before Garamond I stand in humble fear. The gracious flourish of his italics is yet beyond me. Perhaps his gentlemanliness is too obvious, like spats and winged collars. Nevertheless he holds great favor. Many are the hats and dresses he has described with the delicacy and beauty that are his rightful pride. His effeminacy I forgive, and if I force upon him the more vulgar duties of a hardware or plumbing folder, may he forgive me as well.

Cheltenham I hold more or less in reverence. A personal sympathy has arisen between us that has steadily progressed with the passing of the years. I am like Cheltenham — slim and stately in my appearance, with a slight tendency of conceit. Secretly I favor him above all others, and the man who seeks my advice receives a finished job that consists entirely of my protégé.

Printers are often temperamental in this respect. There is a legend of a medieval printer — a story of a man whose death witnessed a sacrificial destruction of his press, which collapsed at the moment he breathed his last. I doubt if modern machinery has any such soul. Yet I feel that my Cheltenham is more than a friend. When I some day go, perhaps the goodness of my life shall have affected my former inanimate companions. Perhaps my Cheltenham shall collapse or be destroyed purely out of sympathy. Who knows?

Toward the end of my book of type specimens is a page of Gothic. Poor Gothic! Persecuted, slandered and disowned by a newspaper career, he has degenerated, until today there is none who finds a single virtue in his appearance. I pity his condition. There he stands, a servant to public gossip, glaring forth from

the news columns in bold and shocking headings. To think that his simple grace once gave him rightful claim to a high position.

The modern youthful genius maintains that sentimentalism is the curse of humanity. As a printer I resent the conclusion, but like a gentleman I remain silent. The press suffers much violation. The man who seeks to overcome the so-called evils of life with the force of pen and type may be an historian, a patriot or an anarchist, but not a printer. To wave a flag is the privilege of the soldier. To relieve mankind may be

the duty of the philanthropist. My type and presses may be used in progress or in annihilation. It is not for me to interfere. The alphabetic arrangement of words matters little. I am a printer. My vocation and my art are concerned with a justice to the physical achievements of my implements. Criticize a printer's lack of ethics in what he produces and you receive not a sigh. Yet pass the slightest remark about his type or condemn in any way the physical result of his efforts, and you run the danger of incurring a wrath, phenomenal in its animosity. I speak with authority.

The Printer's Own Advertising

By ROGER WOOD



HERE has been a notable tendency on the part of some of the large paper manufacturers to aim their advertising appeal at the buyer of printing rather than toward the printer. This has brought forth both criticism and praise from printers equally prominent in the printing industry. While

some recent surveys show that eighty-five per cent of the paper purchases in the printing trade are made by the printers themselves and not "specified" by the buyer, most of the fair-minded printers will agree that this advertising has resulted in a large proportion of new printing—creative printing.

The policy of advertising to the buyer of printing by the paper mills (as well as to the printer) is a logical one and based on sound reasoning and good marketing judgment, because it stimulates the buying of printing and quite often "makes two blades of grass grow where only one grew before." The paper manufacturers' law of "supply and demand" is governed to a large extent by his distribution policy. He must first view his national distribution problem on a tonnage basis and then consider local distribution in each district served by the jobber handling his line on the individual order basis.

The paper manufacturer is confronted with the fact that few of his jobbers can carry in stock all the various sizes, grades and colors of the papers he makes. The multiplicity of competing lines and grades forces the paper jobber to carry only items that sell. His problem is one of turnover, making his capital invested in stock items show a maximum return while at the same time meeting the printers' varying demands.

Economically the position of the jobber may be strictly defined as "warehousing," although the service he renders the printing trades is broader and reaches far beyond the strict interpretation of the word "warehousing." With few exceptions the printer can not stock sufficient quantities of the various papers he

needs, due to inadequate storage facilities, capital and inability to anticipate all his requirements. Neither can he confine his production to the items and grades of paper he can stock; he must buy, from a conveniently located central point, the papers he does not stock. Therefore the jobber fills a sound economic need.

No single paper manufacturer is large enough to manufacture a sufficiently diversified line of papers to justify him in warehousing his own papers and maintain a sales and delivery organization in every commercial and industrial center. Obviously, then, both for the manufacturer and the printer, the jobber is a commercial and economic necessity.

No jobber stocks all the papers of one mill or manufacturer alone. He must of necessity serve as the distributer for several mills or manufacturers. The more mills he can serve adequately the better service he can render the printers whom he serves. Neither can he favor or concentrate his sales efforts on the output of one mill or manufacturer. To do so might stimulate seasonal sales but would quite seriously impair his gross annual sales volume.

The jobber's salesmen have often been derisively called "order takers." They are "order takers" in the broad sense of the word, and "praise be" they will continue to be "order takers," not because of the lack of talent, knack or ability to sell paper, but because: Better than seventy per cent of the orders they secure are orders to fill a specific need — a need that exists before they call on the printer. Therefore, even with the proper training, talent and ability the paper jobber salesmen can only be thirty per cent efficient as salesmen, and this thirty per cent would represent the sale of papers the printer buys for stock to meet his anticipated known demand.

The paper jobber's salesmen will remain "order takers" as long as the present system of marketing and merchandising printing remains. The paper manufacturer advertising to the buyer of printing is one of the influences that will help change this condition; but it is not alone the remedy. If the paper jobber's salesmen are not seventy per cent efficient as "order takers"

and thirty per cent efficient as salesmen the fault lies with the sales department of the jobber: don't condemn the salesmen.

It might be said parenthetically to the paper manufacturer, the printer and the jobber, there is vast room for improvement in the efficiency of the sales and marketing policies of ninety-nine per cent of the paper jobbers. Perhaps the fault lies with the recruiting of jobbers' sales managers from the stockroom or the credit department.

In defense of the mills that advertise direct or aim their newspaper, magazine and sales literature at the buyer of printing, I will say that they are doing immeasurably more constructive work for the printers and the printing industry than the printers are doing to advertise their own industry. Indeed, the printing industry today would be far less healthy than it is had not the larger paper manufacturers adopted this policy.

If the master printers' own organization and the allied organizations, such as the Printing House Craftsmen and the International Typographical Union, would join hands and "take a leaf from the book" of the paper manufacturer's policy and collectively pool their interests by advertising their industry constructively;

- Advertising to create more printing;
- Advertising to show the chief executives (not alone the advertising managers and purchasing agents) why they should and how they can use more printing profitably;

- Advertising to the general public to show the economic force of advertising printing, showing how printing increases production, eliminates waste in distribution, and in turn benefits each and every one of us;
- Advertising to the ethical professions and financial institutions to show how printing can be used to curb and correct charlatanism and quackery;
- —Advertising to the men who control and govern the large appropriations for advertising (general magazine and newspaper advertising) to show them that printed sales literature is not a thing apart from advertising, but is the very spirit and soul of it;

Then not only would commercial and industrial business be benefited nationally, but, in turn, and in proportion to his ability to produce good printing, each individual printer would be benefited profitably.

The policy that prompts the paper manufacturer to advertise to the buyer of printing is not only basically sound, but it is exerting a wonderfully creative and constructive influence on the general conditions of the entire printing industry and the various dependent industries. Let us view it with the right mental attitude. Rather than condemn it, let us praise it.

Above all, let us turn to our trade organizations. Let us join the hands of these various organizations in a broad constructive sales policy that will command the confidence and respect of each of us within the industry and will command the confidence and respect of each and every user and prospective user of printing.

Sum of Art and Cleverness Is Not Advertising

By LINN D. MACDONNOLD



WELL KNOWN advertising man (name and address on request, as Mr. Ruxton says) once said: "To sell printing under the guise of direct advertising is to almost practice bad delivery. Selling direct advertising is a moral commitment to market the wares (services, what not) of your

client. Selling printing is to sell your own product, but with secondary consideration for your client's interests. We have some harsh words for the lawyer or physician who does such a thing. Regardless of anything I may have said (like St. Paul) in moments of haste and passion, I have no objection to printers. Printers are also God's creatures. But we can very justly object to them *prematurely* calling themselves direct-advertising specialists. Clever, low cost manufacturing; the knowledge of paper stocks and skill in adapting them; taste in typography and art, and the blending of them in beauty; expert presswork and the pains and resources of the craftsman — these are adjuncts (vital

adjuncts) of all advertising, and especially of direct. But the sum of them does not equal direct advertising."

A true, courageous, opportune statement from a professional viewpoint.

It is indeed noteworthy that a large majority of printers are beginning to see the "handwriting on the wall" and realize that the province of the printer, a few years hence, will be to actually be a part of the merchandising departments of the clients he serves—if he really amounts to anything as a printer. It is more encouraging to see that some of these printers are actually performing the functions of merchandisers. May their numbers increase with the astounding rapidity of Ellis Parker Butler's guinea pigs, but:

The attempts of some printers to enter the merchandising field are pitifully abortive. They are not advertising men, and unless they realize that they are not, and apply themselves diligently and sincerely to learn at least the fundamentals of advertising-selling, they never will be.

They have, through *purely* selfish and mercenary motives, dubbed themselves service printers, directmail specialists, creators of printed salesmanship—

this, that and t'other. Wishing to live in the house of prosperity, they have in their haste tried to occupy it before the foundations were laid.

Merely dusting off the shingle and adding a line to it does not put a printer inside the pale of directadvertising experts. It's a long, hard road to travel, and requires no little determination and effort.

The ambition to be a merchandiser is certainly a laudable one, and its realization is within reach of any one with a normal amount of intelligence and perseverance, but observe that the printer claiming to be a merchandiser is often the very one who is too tired, too busy or too plain lazy to study merchandising. That's flat talk, and as true as truth itself.

The really successful printer-merchandiser of today and, one might almost say, the really legitimate one, is he who dug out the facts pertaining to mail-merchandising before he flung his banners to the breeze. He equipped himself with something to sell before he tried to sell it. He has earned the right to call himself a specialist or an expert. He is delivering the goods—he is selling his client's goods. He knows, and his client knows he knows, that there is something more to merchandising by mail than "making up" a good looking folder, booklet or broadside of a design and size calculated to give his presses a nice, long run.

Because of these things this printer-merchandiser is enjoying well deserved prosperity and, it is quite likely, will continue to.

The other premature, "applesauce" type of "expert" somehow has conceived the idea that all he needs to do to "get his stuff across" is add a line or two to his sign and letterhead and get out a blotter "for himself" occasionally. He thinks that there is some mysterious, compelling sorcery in the words "advertising specialist," that simply because he says he is, people will believe that he is versed in some queer magic that will put an end to their selling problems instanter.

Sooner or later this man is going to realize that to raise potatoes he must plant them. He will learn that people who use advertising were not "born yesterday" — that they can not often be hoodwinked into believing something exists when it does not.

When his bubble bursts, if he's a wise printer because of the experience, he will do some real, earnest, grammar-school work in the principles of advertising, and begin to make haste slowly. And he will see that advertising does not consist of some nice, clean paper, some new type beautifully set, excellent plates, pretty colors and careful makeready — all mixed together on a press and poured out the shipping-room door while the customer holds the bag for the expense.

This is by no means a protest against fine printing. With all the exquisite work that comes from American presses, it is a matter of common knowledge that there is room for a great deal more; that the surface is hardly scratched; that art has yet to come into its own; that it should and must progress.

But unless the beautifully printed piece carries a well defined merchandising idea; unless it *proves*, by forceful "copy," to the person to whom it is sent that

this or that is so; unless it can convince him that he should buy the article — of what use is it as a piece of printed salesmanship?

If a well proportioned young man, well barbered and well dressed, walked into your office and said, "I'm from Swell & Company. You can see from the way I am dressed that I'm the berries, and the house and our goods are just as pretty as I am," what, I ask, would you think? Would, could you be sold anything on the strength of such an argument! Not in half a year!

Isn't it just as reasonable to presume that a piece of "advertising" that is merely beautiful—merely mechanically perfect—is just as absurd from a merchandiser's point of view?

Therefore, isn't it utterly silly and simple for a printer to claim that just because he does beautiful work, direct-mail pieces printed by him will sell goods?

Men who advertise want good printing; at least most of them do. The sadly misled individual who thinks he can get the best results from a logical, well written sales message on the strength of the copy alone and uses "cheap" printing on this theory is, happily, becoming scarcer and scarcer. But this does not mean that simply because they have justified faith in "quality" they believe nothing else is required to produce resultful advertising.

The problem of selling goods is a vast one — a serious one. Each year, as the country grows, business men follow the general tendency to expand their selling territory. They are looking for all the intelligent assistance they can get in securing results. The printer who can and will equip himself to give this kind of assistance need not worry about the number of press hours on the cost sheet at the end of the month, nor the cost thereof. Prosperity will take out a ninety-nine-year lease. But, "big boy," lay low until you are sure you are ready to go into the advertising business.

This article is intended in no way to reflect upon the honest and sincere efforts of printers who are actually doing what they claim to do, nor does it belittle in any manner any sincere aspirations of the far too numerous "four-flushers" (to be blunt). It is not a tirade against art. Any printer who is worth his salt or worthy of the name of printer has a genuine love for the true expressions of the craftsman and extends that love into his work.

It does mean, however, to point out the fallacy of sailing under a misnomer, unconsciously or otherwise. The printer who is not doing that will not by any chance take offense at these cryptic paragraphs. The one who is, shouldn't if he does. Yet, it is the writer's hope that those overanxious and superpretentious prematurists will all read it and that it will hurt—make them good and mad—and that they will, in their honest and perhaps contemptuous wrath, say: "I'll show that bird he's not so wise. I'll be a good merchandiser and as fine a printer as ever pulled a proof."

If all printer-folk will say that and *mean* it, and *do* it, ten years from now they *will* be merchandiser-printers, a credit to the grand old craft and of real consequence in the field of selling.

The Printed Envelope for Returning Money

By Uthai Vincent Wilcox



NE chain of grocery stores has profitably found a very simple idea that may have been suggested to them by some live printer. If not it should have been. At least any progressive printer may capitalize it for his own advantage to fit any number of purposes for the getting of new business or the

special help of his favored customers. This uncopyrighted idea is the printing of a coin envelope with appropriate wording for the returning of change when children are sent to buy. Nothing to it, you say? Well, like all simple things it is a wonder that it was not generally and universally used long ago by every store that finds children among its buyers and its problems.

The Great Atlantic and Pacific Tea Company, operating chain grocery stores in many large cities, is using a 3 by 5½ inch manila envelope for the purpose of saving misunderstanding when children are sent to buy provisions. H. F. Hadgren, sales manager of the Washington district stores of the company, in talking about the use of the envelopes, said "that it made it easy for the parent and the store to keep the transaction straight, for there was not only a place to note the cost of the order, but also the amount received and the change returned. When the clerk of the store filled in these lines, it would make it difficult for a misunderstanding to arise."

As every printer knows, who remembers his youthful days, it is something of a temptation to handle small change between the neighborhood store and home without extracting the amount of a "treat." And today! With ice cream cones to be had at all corners and all-day suckers reaching out at the variety store and luscious chocolates begging to be adopted, it's a wonder that the parent gets any change back at all! But—and there's where the printer can emphasize it—the parent believes that the grocery store or the hardware store has raised prices, or the clerk has slipped one over on the child; you know how parents are.

The facts in the case, in these days, are that the children as buyers are among the daily problems of the storekeeper. Due to their limited knowledge and their inability to express themselves and their likes and forgotten instructions and explanations, their errands not infrequently cause misunderstandings.

The manager of a store, or even a clerk, who likes children and "has a way with him," is worth ten per cent more than the average manager or clerk, according to an official of a nation-wide neighborhood chain store system. As was emphasized, parents willingly trust various sums of money to their children with instructions to purchase this and that at specific prices. "It very often happens," the official said, "that the

price of an article has been increased or some change made. If the money that the child has brought covers the increase the grocery clerk will take it with a word of explanation. However, the parent, hearing the whole matter by way of a child unable to understand and remember because of its limited knowledge, is frequently led to believe that the store has overcharged or taken advantage of the child. It is hardly natural for parents to disbelieve their own children."

This official pointed out, too, "that it has happened that some children have spent the difference in money sent and foodstuff purchased and blamed it onto the merchant. Anything the merchant could say in defense would 'be held against him' by the parent."

The envelope that the Atlantic and Pacific stores are using contains, first, a place for the "amount received, amount of order and change enclosed." Then follows the name of the store. There is, as well, a bit of good will in the form of a message which reads:

Your change is in this envelope. Thank you for the order and the confidence you and your children have in my store.

I will always make it a point to treat your child as I would yourself.

Manager.

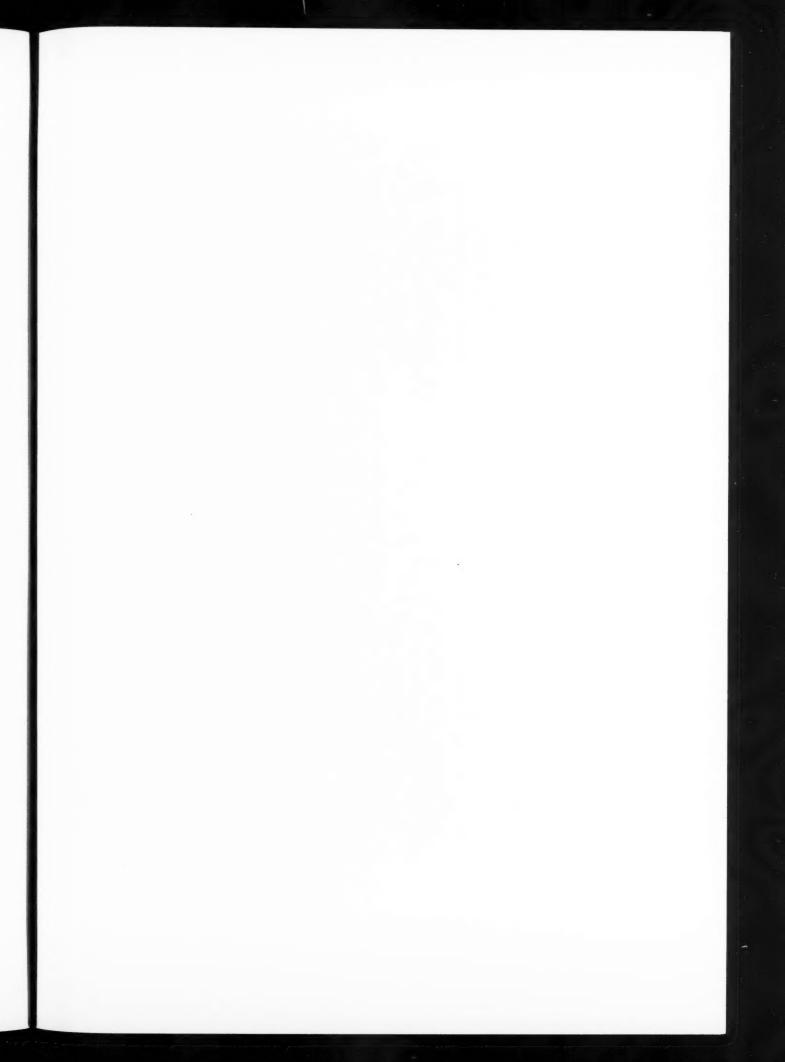
"When the envelope is filled out," Mr. Hadgren of this corporation said, "there is no chance for doubt on the part of the parent as to whether she sent her child with a \$5 bill to purchase her groceries, what the amount of the order was, and how much change she was to receive. Besides this, if she does not know the name of the manager of the store she will learn it from the signed envelope brought back by the child. This will make for better understanding, acquaintanceship and good will."

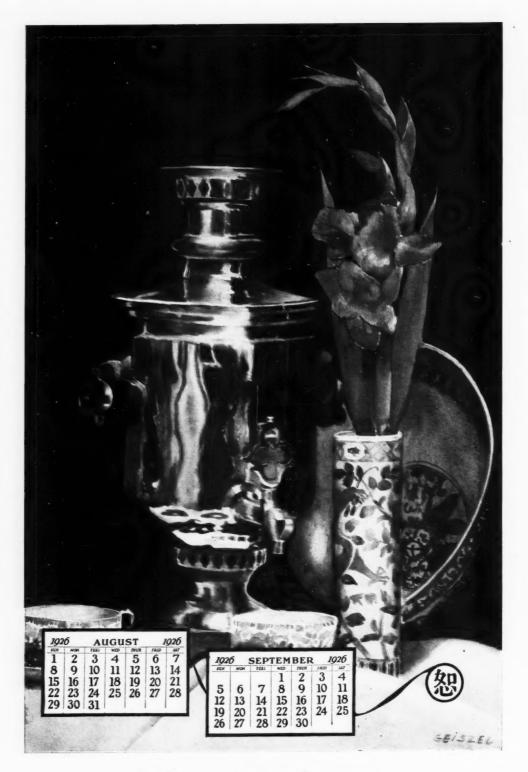
But there are recognized possibilities in the use of the envelope for advertising purposes. In this instance the Atlantic and Pacific has made arrangements to cover the expense of the envelopes by selling the space for advertising "Duz," the spot and stain remover.

"So, you see," he said, "we kill two birds with one stone. First, to satisfy and show our desire to serve the little tots as efficiently as the grown-ups and incidentally do all that is possible in preventing misunderstandings; and, second, to advertise the merchandise of some company whose product we sell."

An inquiry among branch store managers, not only of the Atlantic and Pacific, but of the Sanitary and the Piggly Wiggly, was fruitful in indicating that a knowledge of children and their habits and how to deal with them was becoming increasingly important.

Here, then, is an exceedingly simple plan that can be widely used, is easy to adapt, may be made to pay its own way and is ripe to use because of present developments. Furthermore, it is based on sound psychology and helps to solve a real problem.





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THE LURE IN PICTORIAL ADVERTISING

Originality of effect in a photoengraving is as important as the design itself, for, after all, it is the impressive picture that mirrors the product and makes it stand out in contrast to the other advertising with which it must compete. This principle is at once apparent in the picture above, as used by the Philadelphia Photoengraving Company, Incorporated. It combines utility with beauty.



By S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.

Replies can not be made by mail.

New Light Sensitive Acid Resist

Murray C. Beebe, Dayton, Kentucky, was lauded in this department some years ago for his discovery of a new light sensitive acid resist by which he coated watch cases and, while this resist was in a wet state, an image was projected upon it by the magic lantern principle. Where the light acted the image was dried and became insoluble, while the portions of the resist that remained wet were still soluble. Mr. Beebe was allowed several patents for his discovery, and the Wadsworth Watch Case Company is photo-etching thousands of gold and silver watch cases through his invention.

Following up his search for light sensitive coatings which would be resistant to the chemical action of the powerful etching reagents necessary to etch gold alloys, Mr. Beebe says the field of synthetic resins appeared to be a promising one for several reasons, among which were their strong resistance to chemical attack and their cheapness. The surprising thing discovered was that not a single synthetic resin has been found that is not sensitive to light and suitable for photo-etching. One of these synthetic resins has been selected and is now made up into a solution under the name of "Neokol." It is said to keep indefinitely, and coated metal or glass plates may be printed and developed months after coating, or may be developed long after printing. The time of exposure to light of Neokol, he says, is comparable to that of bichromated albumen or glue. Here is a real discovery in photomechanical work which we believe will be of great benefit.

Novelties Exhibited at Detroit

Among the exhibits of interest at the photoengravers' convention at Detroit was the EFHA halftone screen, made in Germany, that looked just as good as the one we are accustomed to. It is claimed for it that the Canada balsam with which it was sealed was exceptionally colorless. Another valuable exhibit was Kodaloid No. 6, for transferring negatives for filing purposes. It looked like an exceedingly transparent celluloid in perfectly flat sheets. A revolving diaphragm for the making of highlight halftone negatives was another novelty, but unfortunately it was impossible to determine whether it possesssed any merit, as it could not be tested practically during the exposition. The Hacker press attracted much attention, as did the standard precision machinery from the factory of John Royle & Sons. Douthitt, the diaphragm control man, promises a new style of photoengravers' camera. John Williams showed etched copper halftones that had been recoated with enamel by his method.

"Photogravure et Imprimerie"

This is the title of a booklet of thirty-eight pages, published by the Bibliothèque Universelle des Arts et Industries Graphiques, 68, Rue de Montreuil, Paris (XIe). It merely describes briefly the different photomechanical methods, being apparently a medium for carrying advertisements.

"The A-B-C of Photoengraving"

This is the title of a valuable booklet of sixteen pages and cover, reissued from a booklet by the Baltimore-Maryland Engraving Company by the publicity committee of the American Photo-Engravers Association, 141 East Twenty-fifth street, New York city. It pictures twenty-nine operations in making a line engraving and twenty-five in making a halftone. It is well titled the "A-B-C," for the foreword explains that the illustrations and descriptions bear about the same relation to the process that the A B C does to our language. Then it so truly adds: "As copies vary, so must the application of photoengraving principles, hence the impossibility of laying down a series of hard and fast rules of operation." The booklet is very well done and can be had free from the above address.

Photoengraving in Australia

Ernest J. Hyde, of Hartland & Hyde, Sydney, Australia, traveled 11,000 miles to attend the photoengravers' convention at Detroit. He told the convention something of the progress of our art in Australia, which began about forty years ago. He credited Charles B. Shugg, of New York, now Patterson & Shugg, Melbourne, for much of the pioneer photoengraving work in Australia, now comprising about sixty photoengraving plants employing at least 1,000 persons. Mr. Hyde had with him copies of "Art in Australia," a quarterly magazine published in Sydney, which is devoted to the encouragement of art and artists in that country and a cultivation in the people of a taste for art, all of which promotes photoengraving. The halftones in color and monotone in this publication would be creditable to any country. Mr. Hyde was kind enough to express his great obligations to The Inland Printer, of which he has been a reader and student for thirty years.

The Story of Zinc

The Edes Manufacturing Company, Plymouth, Massachusetts, established in 1855, has awakened to the value of artistic advertising. This is done through a series of tastefully designed folders telling the story of zinc. It appears that the Phœnicians and Egyptians used zinc thousands of years before the Christian era. Pliny (A. D. 70) writes about "the deposit of zinc oxid in brass furnaces." The actual smelting of zinc was done in England about 1740 from ore imported from the East. In Liege, whose destruction horrified the world in 1914. the first zinc plant in continental Europe was erected in 1807. Today in both Belgium and Germany are churches and public buildings whose zinc roofs have withstood the elements for more than a century. In commercial use there is no such thing as pure zinc. Ordinary commercial zinc is about 98.5 per cent zinc and about 1.25 per cent lead plus other impurities. Highgrade, refined zinc may be 99.95 per cent pure. Alloys and impurities are evidenced by the color of zinc and its hardness and softness. The United States produces about one-half of all the zinc used in the world.

Battle of Photomechanical Methods

Photoengravers may note in public libraries the changes that are taking place in the methods used in reproducing illustrations for the pictured publications. It demonstrates the competition between the photomechanical methods. One valuable result of this rivalry is seen in the improvement made in engraving and printing relief halftones. Rotagravure has shown printers how they can use appropriate, varied and beautiful colors in inks in place of the monotonous black so commonly seen. This is particularly noticeable in Spanish and Italian illustrated weeklies. Blanco y Negro (White and Black) of Madrid, for instance, is now printed in brown ink in rotagravure and so is Die Gartenlaube of Leipsic. The big surprise is to find the staid, old Fliegende Blatter of Munich, that carried wood engraving and later photoengraving to such perfection, so that its illustrations were world famous, is now printed in the offset manner. Social of Havana, Cuba, was the first to show the possibilities of offset for an illustrated publication and still leads in the excellence of its work. There are many weeklies and monthlies in Germany and Austria using offset, but the tendency appears toward rotagravure The salon issue of L'Illustration, Paris, is a conspicuous example of the artistic excellence of rotagravure for art reproduction. Le Mirroir des Sports, Paris, is entirely in rotagravure, which method is the feature of the Illustrated London News and the Sketch of London. In the United States there is a steady growth in magazines with halftone illustrations, the rule being that the larger the edition of a publication the worse the halftones are printed.

Max Levy, Scientist, Inventor

Max Levy, who died July 31 at the age of sixty-nine, will be remembered as the man who perfected the halftone screen and thus stabilized the photoengraving business. His screen was patented in 1891 and before he died 25,000 of them were in use the world over. Young Max was a Detroit boy with a talent for drawing who expected to be an architect, but his brother Louis, who patented the "Levytype" in 1875, induced Max to go into photoengraving. He started the first photoengraving plants in Chicago and Cincinnati in 1880. When the Levy screen was patented he gave his talents to devising the delicate machinery for making these screens absolutely accurate. Besides the ordinary halftone screen, consisting of two lines crossing at right angles, he devised a four-line screen which did not prove popular. He ruled screens up to 400 lines to the inch and diffraction gratings containing thousands of lines to the inch. In 1917 he patented a counting chamber for blood examinations and during the late war ruled the graticules used in the eye pieces of range finders. He received many medals for his inventions. He was a forceful speaker and writer, and it is to him that we owe the clearest exposition of the action of the halftone screen.

Photoengravers Need Not Be Alarmed

James A. Colby, New York, says: "In The Inland Printer for April, page 110, is an article beginning: 'Hard times are ahead of the photoengravers,' etc. It describes a new process in which is used a metal harder than the copper now used. We print on boxboard, and if there are any harder printing plates than nickel-faced electros we would like to know about them. Can you tell us what that hard metal is and if it would be an improvement on what we now use?"

Answer.—That article referred to a method of ceramic platemaking on which a Canadian patent, No. 249,966, of May 26, 1925, was issued to Robert Carter of Toronto. A metal plate has a design upon it printed from a negative, as is done at present, "then spraying an adhesive substance on the sensitized material, then developing the sensitized material, applying fusible substance and fusing the deposited powder on the metal surface." It is a method of producing permanent pho-

tographic reproductions on metal. The halftone sent this department was etched on brass, the metal we used in the early days before we found that copper was superior in many ways. There is nothing about this ceramic process to make photoengravers uneasy, though brass might wear better for boxboard printing than nickel or steel electros.

Photoengraving the Big Brother of the Agencies

It was gratifying to hear at the Detroit convention representatives of the powerful advertising associations compliment the photoengraver for his wonderful aid. Interesting indeed will be the stenographer's report in *The Photoengravers Bulletin* of addresses made by Judge E. Allen Frost, counselor of the Outdoor Advertising Association of America; James O'Shaughnessey, executive secretary of the American Association of Advertising Agencies; W. Frank McClure, chairman national commission International Associated Advertising Association; J. Fred Woodruff, Campbell-Ewald Company, Detroit, and Joseph Meadon, former president of the Direct Mail Advertising Association. They all confessed the debt they owed the photoengraver, and the latter deserved it all and more. He should realize the key position he holds in the graphic arts and prove it by maintaining his dignity and prices.

Notes on Offset Printing By S. H. Horgan

Electric Heat to Dry Sensitizers

It is probably not well enough known that the products of combustion arising from the usual gas stove or gas ring injures the sensitizing solution on a metal plate while it is drying. Particularly is this the cause of "scum" when drying bichromated fish-glue enamel. The metal plate is whirled over the burning gas jets, sometimes with the enamel coating turned down. There are so many electric heaters on the market now that the photomechanical worker should install an electrical heater and avoid the dust and fumes of the gas heater when drying the metal plate sensitizer.

Depth-O-Tone Company Results

An exhibit of offset printing in three colors made by the Depth-O-Tone Company of New York would seem to indicate that Frank Stockinger, lithographer and photoengraver, has conquered the heretofore unsolved difficulty of getting great depth of color on rough paper by offset printing. He is able to reproduce water colors in yellow, red and blue inks equal in depth of color to the six and more printings commonly required. Should it be shown that his plates will withstand the wear of large-edition printing, then he can utilize a web three-color offset press and give newspaper publishers what they are seeking for Sunday supplements and magazines — their inserts in beautiful colors.

Litho Transfers From Relief Halftones

Excellent results are being had in Germany by pulling transfers from photoengravers' etched halftones, the advantage being that engravers can burnish shadows and reëtch highlights until the proofs are O. K.'d, when the litho transfers can be pulled from them. This, of course, applies more particularly to three and four color halftones. No matter how satisfactory proofs from the halftones may be, transfers from them will be worthless unless a hard litho transfer ink is used, rolled lightly on the dots of the halftone with a hard, glazed roller, bearers being used at the sides of the halftone plates when rolling and pulling transfers. Halftone is preferably unblocked and resting on a smooth iron plate on bed of a platen press. A lithographic scraper press will not give as good transfers as a platen press.

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By MARTIN HEIR

Author "Printing Estimators' Red Book" and "How to Figure Composition."

Matters pertaining to cost-finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage.

How to Estimate Printing

LESSON No. 23

The Printing Estimator Must Know How to Estimate Copy.—Long, long ago, some one with a fondness for mathematics and an aptness for the proper proportion of things made the interesting discovery that the average word will appear a definite number of times in a square inch of printed matter, according to the size of type used to set it. It could not have seemed much of a discovery to the average man of the time, preoccupied as he must have been with his own affairs; ordinary people are not concerned with such things, as a rule. They do not care a hang how many words set in ten-point, for instance, it will take to fill a square inch of composition.

But with printers, publishers, printing estimators and all others who had anything to do with type it was an entirely different matter. They were merchants of the printed word whose success in life was more or less dependent on its correct codification. It was, so to speak, their stock in trade which must be card-indexed, catalogued or inventoried according to the exigencies at hand. To them, therefore, the new discovery appeared as a godsend which might bring help where help was sorely needed. And so it proved, for a time.

The times change, however, and so do we printers. That is, in our eight and twelve cylinder age things move so fast that what we consider of value today may be worthless tomorrow; what we cling to as a fact today may prove utterly unreliable if not a lie, tomorrow, and what we are depending on today may prove deceiving tomorrow. So also with this discovery; it did not conform strictly to the demands of the changed conditions and therefore proved almost worthless. The first factor contributing to its undoing was the habit of each new generation to look askance at what former generations revered: to substitute styles and fashions of their own make for those in vogue in grandfather's time. This is how it came about:

Three or four decades ago every producer of original composition thought it necessary to the preservation of his reputation as a writer to use as heavy and high-sounding words as possible. These were usually both long and bulky and filled a lot of space. To the everlasting glory of the present age it may be recorded that this has all been changed. The good, old-fashioned Anglo-Saxon word has again come into its birthright. This change, originated by the reading public, who in its gallop through life has no time to waste on unnecessary frills, brought with it such a saving in space that it is quite safe to make the assertion that the average word today is not more than four-fifths as long as the word of yesteryear, and that, therefore, a square inch of type composition now will hold one-fifth more words than it did thirty or more years ago. It may be regret-

table, but it is a fact nevertheless, a fact to be reckoned with in estimating copy for the printer. Many a costly mistake has been made because this fact was overlooked. When a printer receives his copy from a customer it is generally understood that it is to fill a certain space in a certain type face and body. If the method used in arriving at the space agreed upon is at fault it must of necessity follow that the finished product in the form of composition will be unsatisfactory. For a few square inches of type or copy it will not matter, of course; but when it comes to cases where either considerable space is necessary, or where every least little bit of space must be filled to the limit, as in mail-order catalogues, it becomes a matter of considerable importance.

The most crushing blow to the square-inch computation method, however, came with the advent of the typesetting machine. While the old compositor, in the days before the World's Fair, was plugging away at his case producing from six to eight thousand ems of composition a day, correct word spacing was considered a proof of his ability as a journeyman printer. Two to three points, and even less, if the case demanded, was considered sufficient; the rule in the better class of book and job shops at the time was, in case of necessity, rather to decrease than increase this space. The typesetting machines, on the other hand, for spacing purposes depend on a so-called "band" consisting of a sleeve and a slide of a thickness that makes it impossible for even the most careful operator to reduce this spacing to less than three points, while the constant call for speed and increased output has relegated the demand for correct spacing to the scrap heap. In the ordinary literature of the day it is not uncommon to see spacing of six to eight points between words. Add to this the evident desire of the type founder and the machine maker to outdo each other in the production of new type faces of varying fatness" and it may readily be guessed that the claim of a certain number of words to the square inch of composition is as antiquated and outlawed as German autocracy.

There are hundreds of different type faces on the market, and more and more are coming every year. And all of them are of a different width. As the space each type will fill depends upon its size and width, it is necessary to make allowance for this fact if a correct estimate is to be made.

In The Inland Printer for May, 1918, we took issue with the adherents of the old system and pointed out how faulty it was under present conditions—not merely to wreck and ruin what others had built up by laborious and tedious struggle, but for the purpose of establishing a standard that may be depended on for service when needed and in all kinds of weather. Previously we had volunteered the suggestion that the amount of space any kind of typewritten copy would fill in cold type might be determined by certain coefficients or percentages which show the relation of the type in question to the typewriter space. This is, of course, based on average spacing. For this purpose we have classified the type faces in everyday use in five groups according to their "fatness" and have given them a coefficient which, when correctly used, will give the number of ems a certain piece of typewritten copy will fill in the type face and size given. These groups, with their coefficients, are:

Group 1.— Bodoni, Bodoni Book, Roman No. 599, Caslon Old Style No. 540, Cheltenham condensed and Cheltenham Bold extra condensed.

Coefficients: Ten-point, .66; eight-point, .71; six-point, .73. Group 2.— Roman No. 590; Recut Caslon and Old Style No. 552.

Coefficients: Ten-point, .74; eight-point, .80; six-point, .82. Group 3.— All foundry type of a medium width; linotype Original Old Style with italics; Old Style No. 7 with italics; Cambridge, Caslon, Cheltenham with italics; Roman No. 12 with Gothic; DeVinne with italics and all other machine Old Styles and Romans of a medium width body.

Coefficients: Ten-point, .79; eight-point, .86; six-point, .88. Group 4.— All linotype faces not included in Group 3 or 5. Coefficients: Ten-point, .85; eight-point, .92; six-point, .96.

Group 5.—Linotype Roman No. 2 with italics, Antique, Clarendon, Title, Boldface and Gothic; No. 8 with Boldface; No. 1 with Boldface and Title; No. 8; No. 16 with italics and Century Bold; No. 28 with italics.

Coefficients: Ten-point, .93; eight-point, 1; six-point, 1.05. Find the number of pica ems in an average line of the copy; multiply this number by the total number of lines in copy; this will give the number of copy ems; then multiply the number of ems in the copy by the coefficient of the type size and face desired. The result is the number of ems the copy will fill in the type. Example: A sheet containing fifty lines of type-written copy forty picas wide contains 2,000 copy ems, because $50 \times 40 = 2,000$. If this copy is to be set on the linotype in eight-point Old Style No. 7 it will make 1,720 ems of composition, because $2,000 \times .86 = 1,720$.

Find the number of type ems in a piece of copy containing twenty-four lines forty-one picas wide, set in ten-point Scotch

Solution: Foundry Scotch Roman belongs to Group 3, of which the ten-point coefficient is .79. Then: $41 \times 24 \times .79 = 777$ ems of ten-point Scotch Roman.

Reversing this process it is also possible to fit copy to space—that is, first find the number of ems in the space to be filled and then the number of lines or typewriter spaces. This is done by dividing the number of ems by the typewriter coefficient for the type size desired.

For instance: Find the copy required for a space 40 by 35 picas, set in six-point Bodoni Book.

Solution: There are 2,800 six-point ems in this space, because $35 \times 20 \times 4 = 2,800$. The coefficient for six-point Bodoni Book is .73. Consequently the number of copy ems required to fill this space is $2,800 \div .73 = 3,836$ ems, or ninety-six lines of typewritten copy forty picas wide.

Well, you say, this is very important and looks good on paper, but can it be proved when put to a practical test? Let's see?

Take pages 727 and 728 of THE INLAND PRINTER for August, 1926. They are set in linotype ten-point Old Style No.7. Two pages of copy contain fifty-four lines with an average width of thirty-six picas. The first page of this copy begins with the last paragraph on the page, "It seems to me," etc., and the second page ends with the line "the unwinding of a

full spool," almost at the bottom of page 728. You will readily see that the composition is one-point leaded, which must be considered, as the result of this method of figuring is solid composition. Then: $54 \times 36 = 1,944$ copy ems $\times .79 = 1,436$ ems of composition set as mentioned.

The Proof.—The piece in The Inland Printer as described filled a space of 56 by 20 pica ems, or $56 \times 20 \times 1.44 = 1,602$ ten-point ems. Deduct from this total number of ems sixty one-point leads, or five lines of twenty ems, $5 \times 20 \times 1.44 = 144$, to make the composition solid, and you find 1,458 ems as the result, a result as close as it is possible to make it where estimating of necessity must deal with unknown factors. See Lesson 3 for a graphic illustration of the method here used to find the ems in type composition.

Now let us suppose that you have twenty-five sheets of the same kind of typewritten copy, measuring 36 by 27, to be set in eight-point linotype Old Style No. 7 or any other of the type faces mentioned under Group 3 and made up into pages 20 by 35 picas. How many such pages will the copy make?

Solution: You find the number of copy ems by multiplying, as before, the number of lines on one sheet by 36, the average width of the line; then multiply this by 25, the number of sheets of copy, thus: $36 \times 27 \times 25 = 24,300$ ems of copy. The eight-point coefficient for this group is .86; consequently, to find the number of eight-point ems this copy will make in type composition you multiply the number of copy ems by .86; $24,300 \times .86 = 20,898$. Thus you have 20,898, or almost 21,000 ems, to be made up into pages of 20 by 35 picas. As such a page contains $20 \times 35 \times 2.25 = 1,575$ eight-point ems, your copy will fill $21,000 \div 1,575 = 13.33$ pages. This is solid composition. If you wish to lead the matter two points you add one-fourth, or 5,229 ems, to the number of ems, giving you a total of 26,127 ems, or nearly sixteen pages. If, on the other hand, you wish to use a title page, you lead the composition with one-point leads.

Since we proposed this method of calculating copy and space in 1918, a number of other methods have been proposed, all carrying some excellent points. One of the earliest was given in The Inland Printer for October, 1922, by William H. Jackson. Mr. Jackson's scheme or method was to set up certain words, as, for instance, the first ten words of the Declaration of Independence, in every type size and series in the plant, mark the line plainly and print it on a cardboard under a line graduated to pica ems. This would show the filling capacities of the different type sizes and faces.

In The Inland Printer for November, 1922, P. E. Hyman proposed a unit method of fitting copy. As there are in type-written copy, typed on a standard typewriter with twelve-point letters, ten characters to the inch, the number of characters on a sheet is found by measuring the lines in inches, multiplying with the number of lines on the sheet and again multiplying the result by 10. To find the number of average words on the sheet, divide by 5, as it has been found that the average word contains five characters. Mr. Hyman then showed in a table how many type units or characters there were contained in the em of the different type sizes from five to eighteen points. By the use of these units the number of ems of composition could easily be found, after the number of characters in the copy had been ascertained.

The Deinzer system of copy fitting divides the type faces into three classes, regular, medium and lean. By a number of tables it then shows how many copy characters will go into a certain number of ems of these three type classes in five, six, eight, ten and twelve point. When one knows the number of characters in the copy, or in a page of copy, the total number of type ems in the copy is readily found.

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The Bartels "Type and Copy Computer" shows "a scientific method to figure copy needed to fill specified space and to determine type sizes required." It gives the number of

characters to pica measures from five to seventeen ems in six, eight, ten, twelve, fourteen and eighteen point of practically all the popular type series on the market, and from these tables the space the copy will fill or the copy required for the space may be determined.

M. Goldenberg, of New York, has recently published a "practical and most accurate 'Type Size Calculator'" for the same purpose. This calculator is printed on a sheet of manila board, with vertical lines one pica wide numbered from one

to forty-five, over which is printed in red two lines of typewriter type. These lines are then set up, or as much of them as is needed, in six monotype series in sizes from six to eighteen point, the idea being to show from the variation in filling capacity of the different type faces and sizes given what the copy will make in the type size and face desired.

Thus it may be said that the printing estimator has ample help to estimate his copy correctly. Any one of these methods

will give correct results.

The Printers of Abilene

Part XVIII. - By MARTIN HEIR



HERE is a glamour about worldly success which is very apt to dazzle men's eyes," the sage of old used to say; still, "one is never more on trial than in the moment of excessive good fortune." Thus the Good Will Printing Company found itself at another milestone at the termination of the Regan bread campaign. The campaign

had been immensely successful, no doubt about that; and the company had enjoyed "excessive good fortune" since its connection with the business creator. So there really was nothing to fret about. But the termination of the campaign had left Dick Farwell with a number of idle hands, idle equipment and unused space.

Not that the idle men in the mechanical departments mattered much as, somehow, the business was increasing from day to day; new customers were constantly added to the list of old ones, apparently without effort by any one concerned. It seemed that there was something particularly attractive, and something magnetic, in the increasing prosperity of the concern and, as Austin says, "to rejoice in the prosperity of another is to partake of it."

It was rather what to do with the girls that was bothering Dick. These girls had been trained at some expense—not much, to be sure, and what time and money had been spent had probably been returned in more abundant and better product of their labor; but even at that their continued employment would bring better and greater returns.

Then there were also the extra tables and chairs and the floor space set aside for the mailing department. It's always the case that some idle equipment is left on one's hands after a big order has been completed. Only under the best of circumstances can profitable use be found for it; it remains on one's hands, steadily eating into the profit gained, thus proving a somewhat costly investment although essential at the time it was installed. To find some work that would keep the girls busy, at least part of the time, and also require the use of the idle equipment would be an ideal solution of a vexing problem.

The business creator seemed to be in a particularly happy mood when he next breezed into the office. A big job carried to a successful ending has a tendency to turn the head of even the strongest among men, especially when, as it seemed in this case, success was the child of audacity. Others not so well preserved in the upper regions probably would have been walking on air by this time.

But he showed no sign of the popular malady. He was happy, he said, because the strain was over; because he again had some time on his hands in which he could let his mind roam the universe for new ideas of benefit to himself and his fellow men; and especially because he had been able to help others prosper—to help others become more up-to-date busi-

ness men. This last remark evidently was coined for the benefit of the Regans, although Dick willingly admitted that it did fit his own case admirably.

"Life is too valuable to waste merely as a spectator on the curb, letting the parade pass without taking part," the business creator said in one of his usual musings. "Life is like a game of bridge; I don't enjoy the game much; but I like to play my cards well, and see what will be the end of it. Once in a while I like to be in the midst of things and match my wits with the other fellow's. If I win and at the same time help the other fellow in some way, I feel that I have ample remuneration. The Regans were practically covered with moss of inactivity and complacency; the band wagon of progress had passed them by long ago and left them stranded in the rut; I happened by, and my sheer audacity pried them onto the level highway again, thus helping them to see their duty both to themselves and to society. I consider this of equal value to their successful campaign."

Dick couldn't well let such an opportunity pass. "Would the same principle apply to others also?" he asked, casual like.

"Certainly," the business creator assented. "Whom, for instance?"

"The Good Will Printing Company, for one," he suggested. "What now? Some more of your customers gone?"

"Oh, no. Nothing of the kind. Rather the other way around. But —" he hardly knew how to broach the subject properly; it seemed like imposing on good nature —"I have been racking my brains to find some way to keep the girls busy part of the time as well as the mailing equipment. I thought that if you could suggest something requiring mailing, it would be a good thing for both myself and the girls. They like the work now and are making good money and would like to continue."

"Why, man alive, the city is full of such work. The only thing to do is to go out and find it. We now have a corking good mailing list and other essentials for successful mailing campaigns, and the city is full of manufacturers and merchants anxious to avail themselves of their use. To bring the two forces together in the most profitable way is your problem. As a well known golf professional once said to a duffer in putting: 'There's the hole. Here's the ball. Hit it.' It's sound advice because of its very obviousness; and you can easily use it on your problem. It digs down to fundamentals, and fundamentals can stand emphasis. Suppose we think it over for a day or two and try to hit the ball so it will roll into the hole."

— — It took him more than a day or two to think it over, however. It was exactly a week to a day when he again put in an appearance in the print shop in the alley, and when he finally came he did not give any indication that he had even given Dick's problem a thought. His mind seemed to be drifting around among immaterial and irrelevant subjects, as the curbstone lawyers are wont to say.

merchants?

"Six every week and two every other week."

"And what are the sizes?

" Four are 12 by 18, the rest 9 by 12."

"How are they distributed?'

"By boys. Some are thrown on porches, others in hallways, others probably stuck in mail boxes, while some may be thrown in the sewers when the boys get tired and want to get home or to play."

"Not a particularly profitable venture to the advertisers, I should judge. These sale bills carry a message from the merchant to the householder - it's his way of letting the householder know what he has to offer. If the sale bills do not reach those they are intended for, not only is the money invested in their preparation lost, but the merchant is also cheated out of potential sales. Printed matter thrown in hallways or on porches is regarded as a nuisance by the householder and is generally swept away. The postoffice department has forbidden the use of mail boxes for anything but bona fide mail, delivered by a carrier. The sale bills, therefore, have no chance to carry out their purpose as messengers from the merchant to the householder. In other words, they do not induce sales and therefore are an expense to the merchant. The merchant, seeing the disappointing result from his endeavor, gets discouraged and discontinues the printing of his bills, thus diminishing by so much the available printing orders. How to change this condition - how to turn this wasted effort into a sales-producing medium - is your problem."

"What? I expected you to tell me how I could find work for my idle help and equipment." Dick could not help but feel resentment at this evident lack of interest. But the business creator met this affront with his customary affability.

"That's just what I intend to do," he said, smiling. "It is a matter of such great importance to the printing industry that I've given it some thought. The merchants need printing to increase their sales and the printers need orders for printing to keep their businesses growing. These are the two facts we have to consider. The sale bills carry a message whether delivered directly to the householder or thrown in the sewer. This is also a fact. But the main fact is that unless the message reaches the householder in an attractive manner, it is worse than no message at all. Then how are we to distribute these messages so they will reach the householder in an attractive way? It's a problem all printers are interested in."

Dick thought he saw the light and rushed headlong into the trap. "That's easy," he said, with pride of accomplishment felt and shown, "mail them."

"Possibly, yes," the business creator answered, but there was no enthusiasm in his voice or in his look. "I am afraid it would be too costly, however. Let's see. Suppose Lord should decide to mail his sale bills weekly. What would be his costs? He would need a mailing list of about five thousand bona fide householders, preferably a selected one among people with money to buy. Such a list could not be compiled for less than \$200. Stencils for the list would have to be cut, another \$200; mailing machine, \$200; envelopes, open-end catalogue, printed, \$40; addressing and mailing, \$20; postage, \$75; meaning more than \$700 for the initial mailing and \$135 for subsequent mailings. I doubt whether you could get the average business man to go to such an expense for the distribution of his sale bills; nor do I believe it is necessary."

"What do you mean - not necessary? To use the daily papers?

"No. I believe that direct advertising is best and most satisfactory where direct, immediate returns are expected."

"Then what?

"If there are 5,000 desirable householders in a town, it is evident that if three or four or a dozen merchants were to send

"How many sale bills are you printing weekly for our sales messages to these householders the distributers of the messages must of necessity follow the same route, travel in each others' footpaths, so to speak; this would be true whether distributed by carriers or through the mails. If this is true, as it seems to be, why not mail them all together under one postage and divide the expense among, say, twenty or twentyfive? This would make the cost for each merchant nominal, at the same time insuring a safe and attractive delivery of the message.

"Every housekeeper is quite anxious to receive mail. Even if she can see from the appearance of the mailing piece that it contains advertising matter, her natural curiosity will prompt her to open it and look over the contents. This, then, has gained for the merchant his first point in sales promotion; it has brought his message to the attention of his customer. It's then up to him to make his message so tempting that it will induce a sale.

"And when a sale has been executed because of the sale bill, or the business of the merchant is increasing, he will see the benefit of advertising and increase his printing order. That's the natural consequence of common-sense distribution. It is such a simple solution of a somewhat complicated problem that the merchants of Abilene should fall over themselves to take advantage of it if properly approached. Any ordinary printing salesman can get the necessary contracts in a week. Be sure that none is accepted for less than ten mailings.'

Dick Farwell began to lay his plans for this new departure immediately after his conference with the business creator. First of all he had to budget his expenses and possible income from the venture; this required a complete layout. The 6 by 9 inch size and its doubles was decided on as the most suitable; the price to be asked would include stock, composition, presswork and mailing of each piece, the envelope, under a cent and a half permit, being filled to capacity. By careful calculation it was found that the envelope would hold thirty-two 6 by 9 inch pieces if printed on a fifty-pound stock. With this as a basis it was an easy matter to find the price to be charged the merchant whether he used this basic size or a larger one. As the business creator had suggested, the merchants saw the point at once and signed the contracts without much coaxing. In fact, they seemed eager to try it.

Thus the institution known as the weekly announcement envelope was brought into being. It has proved a great success wherever it has been tried, not only increasing the work of the printer but also the faith of the small-town merchant in direct advertising. The results were so immediate and the returns so great that the merchants could not help but be pleased.

Quite a number of the announcements carried special inducements for week-end trading. It was, therefore, necessary to have the envelopes in the mail Tuesday noon, so that they could be delivered Wednesday or, at the latest, on the first trip of the postmen Thursday morning. This again meant that the announcements must be ready for inserting Monday noon, or at least enough for a good start. As the job required a sheet 38 by 50 inches and as the Good Will Printing Company had no press larger than the Style B Kelly, it was evident that four forms 12½ by 19 inches each would be required for the job, unless some of the inserts should be furnished already printed, which happened to be the case with the inserts from two of the department stores.

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Dick, being strong on up-to-date typography and high-grade printing, impressed upon his salesman the desirability of color in some of these announcements, at least enough for one form; thus he usually had four forms to print on the Kelly and sometimes one or two bills on the Gordons. With all his other work this taxed the capacity of his pressroom equipment, which again meant that either the business creator would have to call a halt in his activities or else the Good Will Printing Company had to install more equipment.



By EUGENE ST. JOHN

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science.

Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Automobile Tube Transfers

An Ohio printer writes: "We are enclosing samples of automobile tube transfers and will appreciate any information you can give us as to how they are produced. We have been asked by two of the local tire manufacturers to investigate and see if we can furnish these for them."

Answer.—A form is first made in the positive. Next it is printed in transfer ink on parchment paper in the negative. The impression is transferred from the paper to the rubber tube in the positive just before the curing process which fixes the ink in the rubber. The paper is afterward removed. While you may furnish these transfers, it is customary for the largest tire manufacturers to have this work (preceding the curing) done in private print shops.

Embossing on Platen Press

A New York printer writes: "Is it really possible for a printer to do good embossing on an ordinary job press? Do you think a printer of average ability who has not been working at the trade for some time could successfully do it? An answer would be greatly appreciated."

Answer.—Embossing is no more difficult than printing in register. Embossing alone is really easier than printing. The holding of register during the printing and the embossing runs is the problem. The printing form must not move, the gages must be secure, the feeding must be of the best, the paper protected against changes of dimensions from humidity and the press operated at the same fairly slow speed during both printing and embossing. Gages and stripping devices should be in same positions when printing and when embossing.

Sheets Stick Together From Too Much Ink

A Michigan printer writes: "A few weeks ago we printed a job having two colors, red and black. The letters were about an inch wide and about six inches long, printed on an eighty-pound kraft paper. Owing to the heavy flow of both red and black inks to cover the letters evenly, one sheet would stick on another. Can you advise just what remedy is required to do away with the sticking of the sheets when piling up?"

Answer.—With such a form too much ink is likely to be used unless the makeready is thorough. If the ink is soft it may not cause the sheets to stick together, but if the ink has much tack, sticking is likely to occur unless the tack is cut with paraffin (solid or fluid), petrolatum or kerosene. In order to keep the ink feed at the minimum, cut-outs of these large letters should be made and pasted in register on the sheet beneath the drawsheet after the customary overlaying has been done. The cut-out relieves the impression on the edges of the letters and places it in the center of the solids. If this is not done, then, in order to cover the center of the solid, too much ink for the edges must be fed and this makes conditions favorable for sticking.

Time Required for Process Inks to Dry

A New Mexico printer writes: "We are enclosing herewith a copy of a three-color job which we started to run recently and abandoned because it did not come out according to what we expected, and we are writing to you for a little information. On this run the yellow came first, then the red and then the blue and a fourth plate in black was also to go on. We did not run the fourth plate, as the job did not pass as far as we had gone. We want to make another attempt to run the job and have ordered some process inks, the same kind that were used by the engravers in making the proof of the plates. What we would like to know is whether or not we should put the red run on immediately after the yellow run, or permit the yellow to dry overnight first and then run the red. Also when the blue is added, should this blue be run immediately after the red, or should we wait again for the ink to dry? Then when the black is put on should it go on while the form is wet?"

Answer.- It is well to have not only the same inks that the engraver proved the plates with but also his progressive proofs. These serve not only as a guide to color but also as a check on the quantity of the ink feed for each color. Each color should be well set but not bone dry before the next color is superimposed. The time varies with the temperature, humidity, coating of the paper and the ink. Under normal conditions one color may follow another in from three to six hours. The progressive proofs will serve as a check against printing each successive color too soon because if you should print red on a wet yellow, your print would not match the proof. Be very careful to carry sufficient color on the yellow and red forms, as failure to do so can not be compensated for by altering the blue and black although the last two colors may be altered for other purposes. It is not practicable to print process jobs with job inks. Process inks are needed and much trouble is saved by using the same inks the engraver used to prove the plates. There are no process inks which may be termed standard. All engravers carry a dozen or more different makes of process inks and also mix these at times, so you will readily see it pays to follow the engraver in the choice of inks if you want to match his proofs somewhat exactly.

Streaks on Solid Plate Roller Way

A Minnesota pressman submits print in blue tint of solid plate showing light streaks parallel to the rollers and queries cause of same.

Answer.—As the ink is mottled throughout, unevenly distributed and heaviest on the edge next to the ink plate it appears that the form rollers are not in proper contact with the ink plate and the vibrators. The form rollers should show a streak throughout their length of from one-sixth to one-quarter inch wide on ink plate and vibrators when setting. The tint should be stiffened a trifle to overcome the mottled effect.

How Much Tissue and Folio to Use

An Indiana printer writes: "When reading 'The Practice of Presswork,' by Spicher, I found something of great interest to me on page 68. I would like to know how I may determine how much tissue and folio to use according to the amount of impression when marking out type and zinc etchings."

Answer.—A definite answer is not possible because the impression varies with the form (whether old or new, large or small, all type or type and rules, etc.), the make and condition of the press, the paper, the condition of the rollers, the quantity and sort of ink to be used, the packing and the style of presswork. Some pressrooms turn out impressions hardly or not at all discernible on the reverse of the sheet. This requires more time and care in makeready. Other pressrooms turn out impressions easily seen on the reverse of the sheet by the initiated but not likely to be noticed by the reader.

The amount of squeeze to be given with underlays and overlays is determined by pulling a trial impression of a form, first made type high, on enough sheets of S. and S. C. to have the impression plainly marked on the reverse of the sheet when held at an angle to the light. In some pressrooms a slanting board, adjustable for height, is placed before a window and the light regulated by raising or lowering the window shade toward or away from the top of the inclined marking-out board. The board has a strip at the bottom to keep the sketch sheet from sliding off. The strip is removable. Windows not being available in all pressrooms, another method is to enclose the marking-out board and easel in a dark room of black cloth with an opening at proper height to allow the light to fall on the marking-out board.

The form is first made type high with underlays or interlays after testing with a type-high gage. For this purpose French folio is commonly used and in extreme cases S. and S. C. may be used. Too much spotty underlaying is likely to produce rocking of wood bases. It is better to plane the block level if another is not available and then raise the low base as a whole. Underlaying of type is easy and commonly practiced on platen presses. The underlay not only raises the low type to the rollers but at the same time gives the extra squeeze needed. For this purpose onion-skin tissue may be used.

French folio is good for underlaying linotype matter lower at one end than at the other. In type forms made up mostly of small type with a very heavy line or two, an underlay of folio under the heavy line saves patching with overlay. In type forms containing sharp rules an underlay of folio under all the type (missing all the sharp rules) saves overlaying.

Supposing that a trial impression from a type-high form is on the inclined marking-out board, you may note that the impression is fairly heavy at and near the edges, perhaps almost punching on the edges. Manifestly no impression is needed there. Starting inside of this plain impression you ring up irregular ovals with a heavy, soft pencil. Just how this is done you may note from graphs in the "Practice of Presswork."

As a general rule not as many patches are required on type forms as for plates, either halftones or heavy line etchings. These overlay marks or sketches are filled in with folio or the thinnest tissue .001 inch thick. This merely yields a uniform pressure on all of the form. For heavy type, solids and middle tones of etchings additional patches of onion-skin tissue or French folio are applied.

Halftone plates vary in depth from two to four and onehalf thousandths of an inch and a halftone meter may be used to measure, but type and etchings are not so readily measured. A glance at the reverse of the sheet helps in marking out halftones, as most of this work is done on the face of the sheet, with a carbon paper underneath transferring the marks to the reverse side for patching.

In the case of very heavy solids in zinc etchings or even very large type letters for covers, especially on rough paper, a cut-out is used to reinforce the leveling makeready and the secondary makeready for the more solid portions. The cut-out is just the cutting out of the heavy spot from the impression, taking care to cut a trifle (a point or two) inside its edges and beveling the edges off. This cut-out is then pasted in register on sheet next below drawsheet. The nature of the paper to be printed on determines the thickness of the cut-out, folio to thin cardboard being the general range.

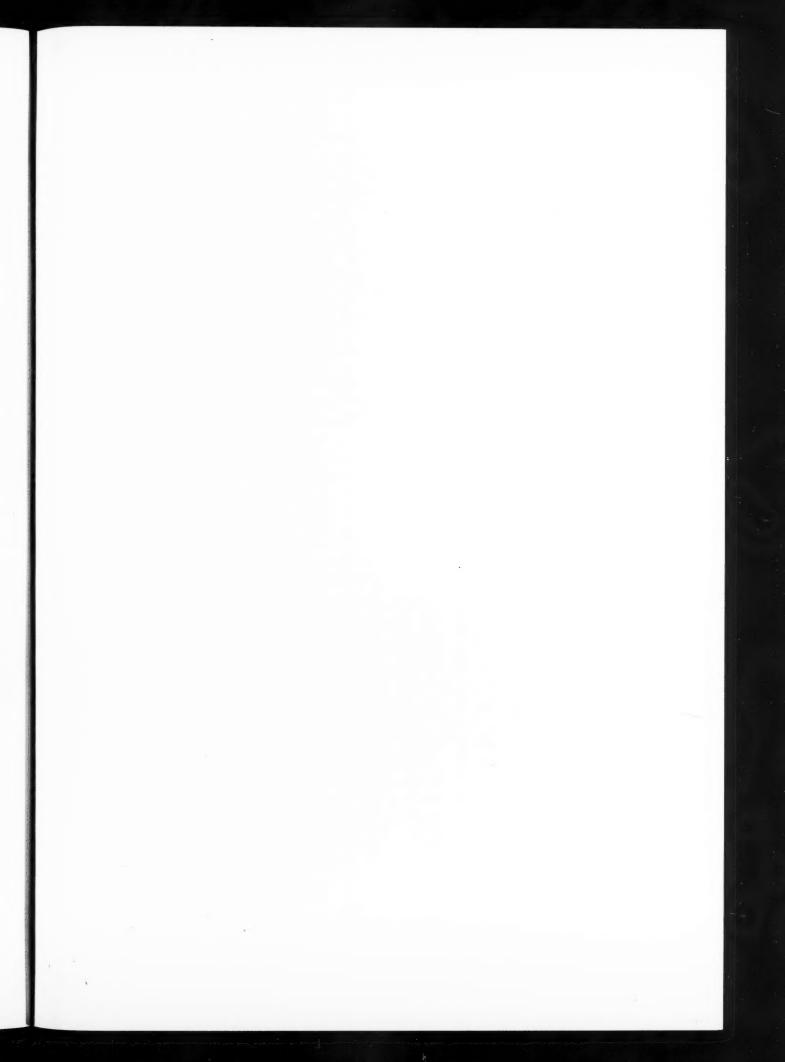
With a form of new or nearly new foundry type or zinc etchings an overlay of one or two thicknesses is enough to yield a fairly legible impression on a good press in fair condition and hard packing, but extra impression will be necessary on heavy lines of either type or etching, else one of two troubles will occur during the run: either the heavy lines will print gray or if inked to print full color the finer lines will fill up with the excessive ink.

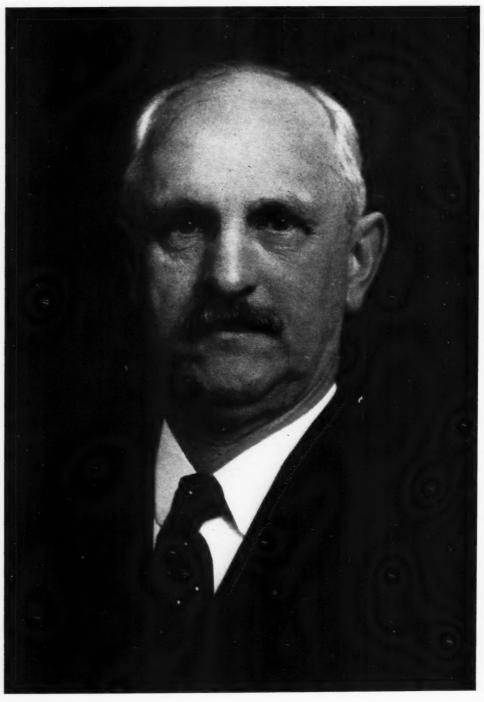
Linotype and monotype require more patching than new foundry type and line etchings on wood more than on metal. The same is true of electros. While it is easy to print new type and plates absolutely without impression on the reverse of the sheet and surpassing any other method in clear impression and strength of color it may only be done from old forms at a great expenditure of time and is no longer attempted by the majority of printers. The common practice is to use a fairly strong impression which helps to set the ink in the paper and facilitates further handling and quick delivery.

On work which must be backed up the same day, sometimes within two or three hours, it is customary to run a trifle under color. This may not be necessary if just the right ink is at hand. For example, halftone black inks are to be had which permit back-up in an hour if the temperature of the room is 75° or higher and there is a heater on the press. For work like this the ink must be set in the paper with a strong impression, or if no impression at all may show on the reverse to the eye of the initiated slip sheets must be used.



"In the Days That Wuz" - The Weekly in Strained Circumstances Cartoon by John T. Nolf, Printer-Artist





BORN SEPTEMBER 20, 1851 DIED JULY 28, 1926 PORTRAIT FROM PHOTOGRAPH TAKEN IN HIS SIXTY-FIFTH YEAR

Russelson

Robert Wickham Nelson: An Intimate History

By HENRY LEWIS BULLEN



FIRST became acquainted with Robert W. Nelson in 1894. In that year he was elected a director of the American Type Founders Company, of whose selling house in New York city I was then manager. The company had been in existence a little less than two years and was in grave danger of dissolution. It needed a leader. Nelson

proved to be the man. As his life, more than that of any other man in this generation, had a notable influence for good on the printing industry, I wish to relate his achievements in the conduct of a company which has a closer relation to American printing houses, large and small, than any other. It happens that I and only one other man now among the living have a personal knowledge of the facts. It is desirable, also, that his associates of later years and those who in the future may assume his duties should know how Nelson became a great per-

sonality in our art and industry.

The American Type Founders Company was a merger of twenty-five old-established type foundries, among them half a dozen strong concerns, the rest weak. Outside the merger, in opposition, were four type foundries, the owners of which were not taken in because their demands were exorbitant. Every owner of a type foundry in 1892 was aware that the situation in the industry demanded consolidation. This situation was created by Mergenthaler's invention, the linotype machine. In the pre-linotype period the main business of a type foundry came from the daily newspapers. The linotype took most of that business away. In pre-linotype days the constantly recurring and unforeseeable exigencies of the larger newspapers in the matter of type supplies made local type foundries necessary and more or less profitable. Philadelphia, for instance, was too far away from Baltimore when a newspaper in the latter city needed immediate service; a newspaper in St. Paul could not wait on Milwaukee, nor Milwaukee on Chicago; nor Buffalo on New York, nor Cleveland on Cincinnati or Chicago. There were too many type foundries to permit any one of them to grow to really large proportions or acquire a dominating position. Hence the need of consolidation.

The first result of the consolidation was the closing of thirteen weakling type foundries and the concentration of typemaking in the remaining twelve, situated in New York, Boston (two), Philadelphia, Chicago, St. Louis, Cincinnati (two), Milwaukee, Baltimore, Cleveland and San Francisco. For the most part these twelve type foundries were continued under the management of their former owners who, with one accord, made the name American Type Founders Company subordinate to that of the former proprietorship. There was little, if any, company spirit and almost as little coöperation between the units. The plants and stocks of most of the type foundries had been paid for with stock of the new company. Only one type foundry was sold outright for cash. As the valuations of most of the type foundries were on a liberal basis the company was overcapitalized. There was little liquid capital available on the day the new company took over the several type foundries. It immediately found itself up against a virulent and price-

cutting competition.

Commencing in the period of an exaggerated anti-trust sentiment, the new company was attacked on every side as a "trust," which it never was in any true sense of that term. Unpopular in the extreme, badly managed and unprosperous as the company was, the investing stockholders became alarmed. Two factions disputed for control. The credit of the

company was impaired. Little progressive work had been done. A collective specimen book of types that was begun in 1892 was not half completed in 1894. In fine, a situation existed that could not imaginably have been worse, when Nelson bought the large interest of a director who had lost faith in the future success of the company. Others had lost faith, among them some of the former proprietors who held on in the expectancy that in a dissolution they might resume ownership of the type foundries established by themselves or their predecessors. It was Joseph W. Phinney who induced Nelson to make a study of the possibilities of the American Type Founders Company.

Some of the employees of the American Type Founders Company knew Nelson as a buyer of large fonts of type for his Thorne typesetting machines. He had a close acquaintance with the history of the company, and of its troubles; and, as it developed, he had a large vision of its possibilities and had knowledge of the causes of its various disabilities. He also had a just appreciation of certain unusually talented type founders, whose abilities were among the unutilized assets of the company - notably Joseph W. Phinney, whose superior knowledge of type design had made him famous; Linn Boyd Benton, whose genius had evolved an entirely new and better method of punch and matrix making; and Henry Barth, the inventor of the first effective automatic typecasting machine. Each of these men had been a proprietor of a successful type foundry, but the company had restricted its expert work within the limits of the type foundries it had previously owned. However hopeful of success Nelson was, however acute his vision of the future, it will be conceded that, in view of the company's imperiled situation, it required a large measure of Courage to put in it all his available capital. He was, indeed, a most courageous man!

Although unsalaried as a director, Nelson, immediately he was elected, gave almost all his time to the company's affairs. Through his connection with certain large printing and publishing houses he brought a large access of type business to the company. The New York house, being in close contact with the demoralized general offices of the company, had acquired an outlook probably more gloomy than elsewhere prevailed; but Nelson quickly revived our hopes. His Cheerfulness and Optimism were infectious: these were his constant characteristics under all circumstances. The manufacturing and sales departments in New York did not know the object of his activities during the summer of 1894 - not until the stockholders' meeting of that year, where it developed that he had united the warring factions, as far as each would permit, and had been the means of electing a board of directors composed of the more useful men of both factions. But the completeness of his victory was not perceived until, at the first meeting of the reinvigorated directorate, he was elected general manager. Nelson's candidate for president, John E. Searles, was elected, but, in fact, with Searles' consent, Nelson assumed all but the legalistic duties of the president. In 1901 Searles resigned and Nelson was elected president. By that time the American Type Founders Company was well on the way to its present success.

On assuming the duties of general manager, Nelson employed me as his assistant in the work of the general office, and appointed me advertising manager. Thus began a close contact which continued to the end of his life. He worked with extraordinary energy. His first important act was to order the signs of the old-established type foundries to be taken down and the sign of the American Type Founders Company to be

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displayed. He said then that the American Type Founders Company had been suppressed by the managers of its local type foundries, which was a fact. There were heartburnings as the old signs came down, but only Nelson, it seemed, knew that the substitute for the old signs would shine in the history of typefounding with greater luster than any of the old names, honorable as their history had been.

One decisive, far-reaching act followed another in rapid succession. The company had in the Barth automatic typecasting machine and in the Benton punch and matrix engraving machines two assets of great value, which became sources of extraordinary economies in type production. Prior to Nelson's administration only one Benton machine and only six Barth machines had been made. Around the Benton machines Nelson created a designing and matrix department, which quickly gave the company that preëminence in type faces which it still maintains. On Joseph W. Phinney was imposed the work of procuring type designs. He responded with Cushing, Howland, Jenson Old Style, Satanick, Bradley, De Vinne Outline and Shaded and a dozen or more other type series of distinction, which were of the utmost value to the company, justifying the claim advertised after eighteen months of the application of Phinney's genius to its affairs that the American Type Founders Company was "leader of type fashions."

Within a month of his assuming office Nelson ordered the manufacture of one hundred Barth automatic typecasting machines, for use in the several type foundries of the company. Other orders followed, until practically all the company's type was made automatically. The work of issuing specimen books of the company's entire approved type products, as substitutes for the local specimen books, was pushed night and day. The company then, as now, had its own printing department, but other printing houses were employed to end one of the worst neglects of the earlier administration. Catalogues of machinery, equipment and general supplies were provided. A special specimen book of type furnished with the necessary accents was issued for the use of printers in the Spanish-speaking Americas, and also an illustrated catalogue of machinery, equipment and general supplies printed in Spanish - the first complete catalogue of the sort ever issued on the American continent. Nelson had 5,000 of each book distributed in person by a trusted Spanish-speaking salesman, whose work, during a most profitable year abroad, laid the foundation for the present immense business in those countries.

Following the issue of the collective specimen book — a rather lavish large quarto — which had been planned and partially printed before Nelson became general manager, he directed that a second edition be prepared in smaller format, varied for each major section of the country; but before putting out these editions a close survey of the varied products of the company was made, with the object of preventing duplication of products.

When the company was organized in 1892 many of the then standard type faces of precisely the same design were made in several of the type foundries. As an instance, there was the series of Antique, originated by the Dickinson Type Foundry in Boston, cut in steel and cast from matrices driven from the original steel punches. This desirable series had been copied by the electro-matrix process by half a dozen other foundries. Nelson stopped such waste of effort and consequent unnecessary accumulation of stocks by concentrating the manufacture in the originating foundry, affording to the users better type and to the company important economies.

Those first two years of the Nelson administration were marvelously energetic. Each stroke of policy and each act had its almost instant good effect. In the second year the American Type Founders Company earned its first dividend, in face of competition of a fierceness unparalleled in the history of the industry. Dividends have been constant ever since.

The American Type Founders Company in a short time was made by Nelson the premier among all organizations catering to the needs of the printing industry. Only those who were close to him during those first strenuous years can fully appreciate the energy, precision and unfaltering good judgment which were characteristic in him until the end. When prosperity was earned he took a less strenuous course — he had his machine running well.

When Nelson assumed the general managership he considered two policies. In his discussion of them he said the company might be conducted successfully by reducing the number of selling houses and limiting the sales force - in other words, to reduce service to a minimum. The other policy - the one he adopted - was to carry the products of the company in ample stocks in each great printing center and at strategic points, with an adequate sales force. This liberal policy has been highly successful. Its purpose was to create a great good will and put the company in a position to get the benefits of the vast expansion of business which has come to it in fulfilment of Nelson's predictions made from time to time in the earlier years of his administration. His policies invariably took cognizance of the future. He closed certain selling houses; he established others; to no other part of his policy did he give more careful consideration or exercise greater vision. His liberal policy has earned the greatest good will ever enjoyed by any organization catering to the printing industry. It has equalized the conditions of production in the printing houses throughout the United States so far as the products and merchandise of the American Type Founders Company are factors in such conditions. Nelson's policy of widely distributed service had its counterpart in concentration of manufacturing and its resulting immense economies and increased effectiveness. This was the policy of a business statesman. When Nelson became general manager the company had twelve type foundries in operation. Today it has one, the product of which exceeds the product of the twelve. The economies effected are

Nelson was primarily a type man. He has maintained type as the chief manufacture of the company, and from type its greater profits are derived. When he became general manager the type industry was badly demoralized. Deprived of a large part of the sales of body type, as used in newspapers, he foresaw that the future of the type industry depended upon a never-ceasing succession of new type faces of a new order of type design, now known as publicity type - type which is adapted as well for text pages as for display pages. In this matter, in the beginning of his administration, he was guided by J. W. Phinney, with whom he consulted to the end. The first type success for which Nelson is responsible is Cheltenham. This design he purchased without the approval of his advisers. It remains the greatest success in point of sales in the history of typemaking. It was in connection with this success that Nelson conceived the idea of the type family, an idea which, while of inestimable value to the printers, both from the esthetic and the economic point of view, has had a marvelous effect upon type sales. This was the master idea in modern typemaking. It was wholly Nelson's. But if we retrace our steps to the American Type Founders Company's specimen book of 1906, another masterly idea is discovered. The notable feature of that important specimen book is the great number of old-time standard type faces that were omitted. Every printing office was stocked with these faces. Nelson replaced them with livelier type faces of original design. In an incredibly short time the old faces disappeared from the printing offices. These were the Antiques, Ionics, Clarendons, Egyptians, and some of the Gothics. As these disappeared American typography was improved.

In 1894 the trade was infested by a number of manufacturers of printing presses, tools and other appliances for

printers, whose prime efforts were to undersell the more reputable manufacturers by cheapening the quality of their manufacture. These cheapeners were the survivors of earlier men of the same character, or lack of character, whose products hampered the efforts of the users, among whom they changed hands with frequency, chiefly by way of barter allowances and resale by dealers. Nelson took an early stand against the cheapeners and the mass of machinery and appliances which two generations of them had unloaded on the industry. He prohibited the sale of the cheapeners' products in the selling houses of the American Type Founders Company. He created a sort of index expurgatorius of machinery that had outlived its usefulness, known as the "obsolete list," no item in which could be taken in part payment for other goods under any condition. Nelson gave an active support to only the better sort of manufacture.

He concentrated his purchases among a select line of suppliers. The advantages of this policy were mutual. The favored manufacturers were enabled to reduce the costs of manufacture, and their selling prices fell accordingly. Most of the conspicuous factories catering to the general requirements of the printing trade owe their prosperity to Nelson's support. For example, if a press factory's orders fell off temporarily, its owners could rely upon adequate advance orders from Nelson. It was in such a case that the trade was startled some years ago by Nelson's purchase of thirty carloads of a certain deservedly popular machine. Ordinarily managers of the selling houses of Nelson's company ordered such machines to meet current demands and near anticipations, but by this particular transaction the manufacturer was enabled to carry on without laying off his trained workmen, which, if he had been driven to do it, would have compelled him to advance prices to offset an increased percentage of overhead. There were several instances of similar support on a large scale, by which the suppliers, the dealers and the ultimate purchasers were benefited. Only the older generation of living printers can appreciate the superiority of the machinery and appliances now in use to those which degraded the industry in 1894.

The shoddy machinery and appliances have disappeared. Nelson willed it so, and so it was. In pursuing this policy he not only benefited his own company, but he also raised the status of the printing industry. How often have I heard him express the maxim that every detriment to efficiency in the printing plants was harmful to the company he directed! His views in this direction were statesmanlike. He coöperated with the United Typothetae of America in the matter of time sales, with a view to discouraging adventurers from clogging the industry. His terms of time sales were conservative, and were approved by the officials of the U. T. A. These terms were formulated in the interest of printers who had established themselves.

Every project of education in the industry had his keen support. He discriminated against shoddy manufacture and supported the better class, and every act was deliberate and was decided with relation to its effect upon the industry as a whole. In him the printing industry had found a benefactor, not the less so if the benefactions were unavoidably in the nature of "enlightened selfishness."

In 1894 competition was wild among those who catered to the needs of the printing industry. The sharpest bargainers got the largest discounts. In one large building in Chicago there were five printing establishments, and it is a fact, of which I had absolute proof, that each of these establishments had a different discount on type, no two alike. The price-cutting printers were the keenest bargainers and underbought their saner competitors. It was a condition most harmful to the industry, and it engaged Nelson's careful study. His policy as a supplier was that of equal prices to all. He enforced equal prices, based upon a printed net price list of the thousands of

articles needed in printing houses. This price list was (and is) printed in loose-leaf form and is carried by every salesman, none of whom is permitted, nor any manager, to deviate from it. It is the square deal to all—the Nelson way. There never was anything secret about it.

Prices have always been fair. The best proof of the fairness of American prices today is the fact that a surprising number of American products for printers are sold at lower prices than are paid by European printers for similar articles made in Europe, notwithstanding our higher wages and higher cost of living. American printers will be surprised to learn that American type is sold in every part of the United States at lower prices than is paid for British type in Great Britain, but such is the fact. American lower prices are made possible by improved methods of production and by greater production, just as they are in the automobile and typewriter industries. Nelson's manufacturing policies minimized the costs of production. Nelson's pricing policy secured safe profits and fair prices and equal prices to all. This satisfactory condition was the result of a well devised and firmly enforced policy, the wisdom of which is appreciated by the printer and by every interest catering to the printer's needs. In 1926 competition is in quality. The successful manufacturers are those whose products are the best values.

Thus for a long time and until the end Nelson was the dominating personality in the printing and allied industries, honored and trusted by all - by none more so than by his competitors. In the earlier days of his administration he was more exacting in his relations with the personnel of his company than in later years, after he had formed his organization. As one year's business became, as if by habit, more successful than its predecessor, he became more intent upon the general progress of the company and less affected by the idiosyncrasies of this or that manager. This more lenient attitude was governed not a little by kindly sentiment toward loyal employees. His heart expanded with the success of the company, not in any extravagance, but in a sincere and fatherly friendship for his coworkers of every degree. He was a lovable man and earned the love largely bestowed upon him. His leniency was more apparent to heads of promotion and manufacturing departments than to others. In my own case, while manager of the efficiency department, it was at times not possible to get maximum support from every local manager. My dissatisfaction with any manager did not move Nelson to any great degree. He would say that he didn't blame me for appearing to think that the progress of my department was of the greatest importance, but, he would argue, "A local manager who has many varied lines to cover can not be expected to give equal attention to all. He will have his favorite lines, as you have yours. Now," he would continue, "this particular manager's monthly reports are satisfactory to me. If to please you I press him to concentrate on the equipment made by your department - he may weaken his efforts in other directions. As long as his sales are increasing and his percentage of profits is satisfactory I am not so much disturbed by your criticisms as to think it wise to change his plans. You must influence him yourself, as is your duty. As for me I must judge him by his satisfactory general results."

This broad view of affairs did not always meet with the approval of heads of departments, but none of them could deny that the company flourished in spite of their apprehensions. Any head of department who assumed to judge Nelson by his attitude toward relatively small matters was very far from understanding his superior. When one assumes to criticize he may forget that it requires breadth of vision to comprehend greatness. Great men do not think on the same lines as men who are not great, however efficient and smart the latter may be. But whatever the conscientious attitude of a critical subordinate might be, Nelson was always benign and friendly and

ready to placate. He was loyal and was appreciative of loyalty. There never was a more loyal organization, nor a pleasanter one to work with, nor one more eager in its several ways in promoting the interest of the company. If he required to be lenient with some, he never failed to give full support and encouragement to those with whom leniency was not required. Better to have the faculty of stimulating the ninety-nine who were pulling their full weight than to be harsh with a hundredth man who, in the eyes of a coworker, appeared to be only a seventy-five percenter. True it was that Nelson was a man of sentiment, a noble quality which, by those who do not possess it, is thought to be detrimental to complete efficiency. If this be a fault, it was the only one I ever observed in him. No one ever came in contact with him or ever had any dealings with him who was not the better for it — no, not one!

Nelson's most recent big achievement was the creation of a press manufacturing division, in establishing which he displayed courage, enterprise and vision of the highest order. An employee who had won his good opinion as a salesman, submitted ideas for a printing press of a new description: Nelson was quickly impressed. He was friendly to the inventor and had faith in his ideas. At a time when the business of the company, in common with business generally in America, was not too flourishing, he gave unstinted support and an expert corps of assistants to the brilliant inventor during two years or more of experiment. The Great War was on when this printing press was ready for manufacturing. Though, because of the war, the price of machine tools had nearly doubled, Nelson did not hesitate. He put in an extensive press manufacturing plant, capable of producing one press a day. In a short time the press and its inventor became famous. Its success increased the difficulty of Nelson's undertaking, as it demanded incessantly increasing expenditures to enlarge manufacturing facilities, until finally an immense factory had to be built - a factory which is a monument to the inventor and equally a monument to the man he was so fortunate to enlist as a fearless, enterprising and generous patron. That was a most fortunate conjunction, full, doubtless, of many fine memories. Opportunity was opened by Nelson and kept open, and through it came fame and fortune to the inventor.

This by no means begins to exhaust the various activities of Nelson. The engineering (efficiency) department and the education department and the typographic library are all special to the American Type Founders Company — new ideas and unusual ones. These are splendid examples of "enlightened selfishness." The engineering department developed an original line of equipment for newspaper and commercial plants, the sales of which bulk large in the profits of the company. The same is true of the education department, which brings the company into coöperation with the vocational training activities throughout the country as they relate to printing. The library has increased the reputation of the company as no other single agency could do. It is a practical success, for out of it have come the best selling type faces of the company: Caslon, Bodoni, Garamond, Cloister and others of lesser celebrits with more in procurses.

rity, with more in progress.

Nelson was a victor in business long before the American Type Founders Company was organized. His earlier history has more than once been told in detail in The Inland Printer, and need not be repeated here. As the moving spirit in the establishment and development of the American Press Association he gave the publishers of the weekly papers and smaller daily papers of the United States a service of the highest merit, original in its inception, entered upon with a negligible amount of capital, but a superabundant supply of ardor, energy and brains. In this enterprise he earned a considerable fortune. He withdrew from the American Press Association to manufacture the Thorne typesetting machine, in which undertaking his expectations were disappointed by the introduction of the

linotype machine, an invention which had not been heard of when Nelson acquired the Thorne machine. Yet his arduous experience with the Thorne machine, together with his thorough acquaintance with the newspaper publishing business, gave him the knowledge that made him the savior of the American Type Founders Company.

Nelson was inherently a great man. In whatever relation of life circumstances might have placed him, he would have carried himself greatly. He was never known to express a mean thought. He was forceful, resolute, but nevertheless gentle, considerate of others to the last degree; in every inner meaning of the word a gentleman. He was a great friend to many people, and never forgot any one who had helped him or served him well. He was a good friend to me, and by merely working with him he won my love as no other man has done, though I have known not a few great souls. His character inspired absolute trust. No one mistrusted him. He was honor personified. In his consciousness there was not an atom of pretense. His nature was simple. His yea and his nay required no argument. His demeanor was modest. All of which is to say he was better than great - he was a good man. No one was ever hurt by him in anywise. He knew not malice. Those who at times opposed him had sincere respect for him and, in my experience of him, every one of them came to like and admire him. Because he was great, he thought on a higher plane than littler men. Things that seemed important to such men he considered of small moment. Littler men, who liked him, were sometimes deceived by the simple straightforwardness of his character and the amiability of his disposition into underestimating him, but this never happened to those who worked or lived close to him. It is not easy in a small space to explain such an unusual, really sublime character, but in the Thoughts of Marcus Aurelius Antoninus, there is a description of that sublime ruler's adoptive father which describes Nelson, as I had the privilege of knowing him, better than any words I can write. Thus:

In my father [the Emperor Antoninus Pius] I observed mildness of temper and unchangeable resolution in the things which he had determined after due deliberation; and no vainglory in those things which men call honors; and a love of labor and perseverance; and a readiness to listen to those who had anything to propose for the common weal; and undeviating firmness in giving to every man according to his deserts; and a knowledge derived from experience of the occasions for vigorous action and for remission. He considered himself no more than any other citizen. I observed, too, his habit of careful inquiry in all matters of deliberation, and his persistency, and that he never stopped his investigations through being satisfied with appearances which first present themselves; and that his disposition was to keep friends, and not to be soon tired of them, nor yet to be extravagant in his affection; and to be satisfied on all occasions and cheerful, and to foresee things a long way off, and to provide for the smallest without display, and to be ever watchful over the things which were necessary for the administration of the empire, and to be a good manager of the expenditure and patiently to endure the blame which he got for such conduct. He did not court men by gifts or by trying to please them, or by flattery but he showed sobriety in all things and firmness, and never any mean thoughts or actions nor love of novelty. And the things which conduced in any way to the commodity of life he used without arrogance and without excusing himself, so that when he had them he enjoyed them without affectation, and when he had them not he did not want them. Every one acknowledged him to be a man, ripe, perfect, above flattery, able to manage his own and other men's affairs. He was also easy in conversation, and he made himself agreeable without affectation. He took a reasonable care of his body's health, not as one who was greatly attached to life, nor out of regard for personal appearance, nor yet in a careless way, but so that through his own attention he very seldom stood in need of the physician's art or of medicine. He was most ready to give praise without envy to those who possessed any particular faculty, such as that of eloquence or knowledge of any kind or anything else; and he gave them his help that each might enjoy reputation

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according to his deserts. Further, he was not fond of change nor unsteady, but he loved to stay in the same places and to employ himself about the same things . . . There was in him nothing harsh nor implacable, nor violent, nor, as one may say, anything carried to the sweating point; but he examined all things severally, as if he had abundance of time, and without confusion, in an orderly way, vigorously and consistently. . . . Thus he had a perfect and invincible soul.

Written more than 2,000 years ago, any close friend of Nelson's will agree with me that the description is almost a perfect one, a prophetical coincidence. I have said that Nelson would have been great in any vocation. It is my opinion that his great talents, and his will to exercise his talents, and his great character, were thrown away in the various vocations that fell in his way through life.

He was in his later years not much of a reader of books, yet in his younger years he had been, and as occasion required he was discovered to have a great knowledge of those things

that well read men are expected to be conversant with. Thus he was intensely proud of the library of the company. Of it he once said that it glorified the business. He had pronounced views on philosophy and on history, which, however, he rarely expressed. At one time while he was living at the Reform Club in New York I went with him to various picture galleries and was surprised to discover his knowledge of the great painters and of their works. This statement will surprise even his intimate friends who knew how apparently indifferent he was to art in that form. Had his path in life led to the arts or sciences or law or medicine or even the Church I am convinced he would have become a great figure in any of them; and it has for years been a favorite opinion of mine that he would have made an admirable and successful president of the United States. In a word, I believe that nature had equipped him in mind and character for great positions. It was a great privilege to have known him and my greatest honor to have been accepted by him as a friend.



Remembrance Advertising

By John T. Bartlett



N incident in the advertising experience of a large Colorado bank, the United States National Bank, Denver, shows well the great possibilities in printed matter for gift and good-will advertising. One of the things a bank advertising manager seeks to do is to impress the name of his institution, in a favorable way, on large numbers

of people. This successfully done, returns in the form of greater bank business are bound to come.

Allan Herrick, advertising manager of the Denver institution, recently distributed for good-will advertising a radio map. The cost of the map to the bank was three cents apiece, and the initial quantity was about five thousand. Herrick knows his community well, and figured he was safe in starting with this number. He made arrangements with a local broadcasting station, KLZ, to announce the free offer of the map. This broadcasting station is popular in the Denver territory and, as it is not a high-powered station, it was especially suitable for the bank's purpose, catering to the local radio fans.

Let's see what it was the Denver bank offered in printed matter for good-will advertising. The large map was bordered with a detailed and up-to-date list of broadcasting stations. At the top, sketches of clocks indicated the point where time changes. There was some miscellaneous radio information.

As a result of the broadcasted offer, in almost no time the five thousand maps were distributed. Most of them went to persons who personally called at the bank. Not only, of course, is such distribution cheaper than where postage is used, but the act of calling at the bank, facing a United States National Bank employee and receiving a gift, leaves a better impression of the institution than a request sent in by mail. Everybody was delighted with the map, and felt under obligation to the bank for it. And each map cost only three cents apiece, in quantities! Many correspondent banks of the United States National Bank sent in requests for the radio map and the bank sent one with its compliments to every such bank on its list.

Having distributed five thousand with practically no effort, Herrick ordered five thousand more, which were also placed in receptive hands.

Remembrance advertising of one type or another is used in wide-spread fashion. Millions of "gifts" are thus distributed

every year by advertisers. All sorts of things are used, a great many of them involving printing, although basically they are not paper products. For how many of them, costing three cents apiece to the advertiser, will the public to the number of thousands go blocks out of their way to get free copies?

The product best qualified for gift and good-will advertising is one which, combined with a low cost to the advertiser, has great and popular appeal. And printed matter, created with skill, is peculiarly adapted to fulfil this twin qualification.

Another most successful piece of good-will advertising used by the United States National Bank was an attractive booklet entitled, "Ways for Boys to Earn Money." A man famous for his work with boys throughout the United States described, briefly, numerous ways for boys to earn money — from the paper route and larger distribution, to less common things like doing odd painting jobs. Hundreds of boys called at the bank for this booklet, advertised in newspapers and otherwise.

Another piece of gift advertising, very closely associated with special bank work to obtain new savings accounts, was a household budget book. Figures covering advertising and distribution of this useful printed matter gift were astonishing. Denver people literally "flocked" to the bank to obtain it.

Novelty banks have also been very successful for this institution. A piece of cardboard, cut to a special desired shape and attractively printed in colors, has a coin envelope attached to the bank back and sealed. Through a slot in the piece of cardboard coins can be passed into the envelope. One of these banks had for a "front" the imposing and artistic entrance to the bank, a boy with paper bag standing near.

The cost of these printed novelties was very small, but they had popular appeal; thus they fulfilled the necessary qualifications of an advertising product.

It is true that the value of printed matter in this role is realized in numerous quarters, and a large volume of it is annually printed and distributed. The point I should like to make is that appreciation of it is not nearly so general as it might be. The number of customers for printed matter of this sort can be multiplied many times, and the present users can be shown how to increase their orders for printed matter for gift advertising. There must be educational work, and the printer and his force of salesmen are the ones to do it more conveniently than others.



By EDWARD N. TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department.

Replies can not be made by mail.

"Co" Compounds

An Illinois friend asks the best way to write "operate" with a "co" prefix.

Some prefer the diæresis, "coöperate." Others use the hyphen, "co-operate." A few writers like "cooperate," without any mark to separate the first "o" from the second. I knew a proofreader with a freakish streak once, who defended the third form on the ground that anybody who would read "coop-erate" did not deserve consideration. Probably because it is easier to write or print, usage nowadays seems pretty well settled in favor of the hyphen.

Division of Words

This query from Brooklyn is one of the kind in whose presence I feel meek and humble; there are so many different possible answers, according to the authority you choose to follow: "We have been taught at the School for Printers' Apprentices of New York the following rule in regard to the breaking of words: 'Single consonant between two vowels goes with the preceding vowel if the vowel is short in sound and accented. Otherwise the consonant goes with the following vowel.' We have recently found that the word 'organize' does not follow this rule. The Standard Dictionary breaks it thus, 'or-gan-ize.' The 'n' has been left with the unaccented 'a' and so excepts itself to the rule. Can you give me the reason for this?"

Evidently the Standard does not follow the same set of rules as the apprentices' school. F. Horace Teall distinguishes this way: "When a short vowel is followed by a single consonant or digraph, as 'ph,' the consonant is included in the syllable with it. But when the sound of the consonant would be misrepresented by inclusion in the earlier syllable, that letter properly goes into the next syllable."

Examples: "Sep-arate," "pal-ace," "pat-ent," "graph-ic." But "ne-cessary," "lo-gic," "fa-cile," because if the consonant were hitched to the earlier syllable in each of these words, the syllable standing by itself would give the wrong sound-suggestion for the consonant. "Nec," "log," "fac" would all be pronounced with the hard sound of the consonant — whereas in these words their sound is soft, being determined by the "e" and "i" following them.

Mr. Teall's next rule complements the first: "Long vowels and unaccented short ones generally close a syllable without the following consonant." Thus: "Exami-nation," "mechanism," "sepa-rable." This rule would give us the division "orga-nize."

Dictionary makers may use rules based upon etymology or common pronunciation instead of accent and the length of vowels. One divides "aggres-sive" but "excess-ive," on the ground that there is no English word "aggress," but there is an English word "excess." This is getting it down too fine for me!

The long and short of it seems to be that the only way to have peace and comfort in a shop is to take some one authority and follow it through thick and thin or "out of the window," as shop slang has it.

There just simply isn't any fixed standard, or even two distinctly defined systems between which choice can be made.

A Proofroom Drama

A letter from New Jersey; Plainfield is the place:

Here is a one-act play in punctuation. The title is, "How Do You Use the Comma-Dash?"

Mr. Woolley (in his "Handbook of Composition") — Use the dash after the comma in case the comma would have been required had the matter between the dashes, or introduced by the dash, been omitted. Examples: Only one thing was wanting,—a boat. If you should see him,—you might meet him on the train,—give him my message.

Proofreader — The rule is fine, but the examples seem wrong. Without the dashes, the sentences would be: Only one thing was wanting. If you should see him, give him my message. Why put any comma after "wanting" or "train"?

Compositor—Here is another way: Using parenthesis, you write: If you should see him (you might meet him on the train), give him my message. Now say, If you should see him—you might meet him on the train,—give him my message.

Customer—If you should see him,—you might meet him on the train—, give him my message.

This is a question you probably have answered before, but I shall be grateful to have you tell which of these ways is correct. I am sure you will not favor the dash-comma ordered by the customer.

For my part, I like the compositor's idea of using the parenthesis. Mr. Woolley is smart on these points—almost too smart for most plain folks. He is as logical as colic after green apples. But logic and colic are uncomfortable affairs. Evidently the customer picked up the compositor's idea of parenthesis and said, "If the paren can be followed by the comma, why can't the dash?" More logic! Half the world's troubles come from people thinking. The comma after the parenthesis cuts off the introductory phrase, "If you should see him." In the customer's selection, this pause is already provided for in front of the first dash. His logic sags of its own weight. I don't care much for the proofreader's argument.

Finally, brethren, I'd say: If the sentence occurs in free and easy matter, like dialogue, supposed to represent simple, everyday talk, the simplest punctuation is best—a pair of dashes without commas, a pair of commas without dashes, or parentheses with one comma, thus:

If you should see him, you might meet him on the train, give him my message. If you should see him — you might meet him on the train — give him my message. If you should see him (you might meet him on the train), give him my message.

But in "heavier" writing, literary composition, or even reporting dialogue in learned circles, it would be better to steer clear of the parenthetic construction and say: You might meet him on the train. If you do, give him my message.

Turning the Line

M. F., to whose constant alertness and sympathetic interest during her term of service on The Inland Printer office staff the Proofroom department owed many an escape from the occurrence of those errors which would be peculiarly damaging in those particularly exposed columns, sends an advertising folder on which she has found two instances of three successive lines ending with hyphens, with the remark, "These hyphens would be taboo in The Inland Printer."

In good printing, this alignment of hyphens is to be avoided wherever possible without opening the line too airily or straining the major requirements of author's or editor's intentions. In a job not very fussy, I declare I can't see anything horrible in: This is one of those hairfine points which are to be dealt with in a judicious and sensible manner; a rule that sometimes is to be broken.

Only the other day I heard a veteran printer telling how he had lost one of each of his two pairs of cuff buttons. He was wearing odd ones. "Well," said he, philosophically (though "well" is only a rhyming substitute for his emphatic diction), "nobody is likely to see both of them at once." And it's only the eye trained to typographical perfection that is apt to notice the parade of the hyphens.

To be sure, in doing a nice job of printing, you have to remember that many persons not technically trained in the refinements of the art are influenced unfavorably and unconsciously by bad work. They can't say just what is the matter, but they "feel" that something is wrong.

In the same circular, M. F. marks a repetition of a syllable in turning the line. One line ends with "ex-" and the next

begins with "exposed." This is an error easily made and not easily detected, even by a careful proofreader. Psychologists could explain the mental processes of which the treacherous error takes advantage.

Proofreaders should make this one of the objects of their conscious, conscientious and constant scrutiny.

A Personal Item

My contribution this month is accompanied by apologies to readers of the department. Just as its composition was begun, there came a sudden call to the bedside of my stricken and dying mother. As the widow of F. Horace Teall, who for thirty years conducted the department, her death may be an item of interest to our querists. Her unfailingly loyal support was no small factor in her husband's success in his studies of English grammar, diction and punctuation.

Kind forbearance is requested of those readers whose queries are temporarily sidetracked.

Messieurs et Mesdames, So's Your Old Man

This one comes from Iowa: "There is one term that is used by most small-town papers, papers of the 'country' type, and I would like to have your opinion as to its use. I mean 'Mesdames' and 'Messrs.' Is it grammatically proper to make use of these words, or would it be better grammar to place 'Mr.' or 'Mrs.' before each name?"

Use of the French forms is crude. Personally, I would prefer to give the names of the men without any handle, list the "single" women either that same way or with "Misses" or "the Misses" prefixing the group, and use "Mrs." with each married woman's name.

Proofreading for Publishers



OT long ago I had a talk with a young person who does editorial work for a New York publishing house; a talk that sticks in my mind and won't cease to bother me until it has been used as grist for THE INLAND PRINTER mill. It bears upon that subject so frequently discussed in these pages: How to turn out good, clean work

in books, and who should bear the burden of expense and responsibility. The young person with whom I talked has more ambition than experience, more literary quality than business acumen. He appreciates the size of the question, but sees the difficulties much more plainly than the ways and means of surmounting them. Perhaps part of his difficulty comes from too high an aim, too much idealism. He has not the business man's sense of value and proportion; he fails to strike a proper balance between the niceties of diction and the importance of the dollar. Punctuation is important to the editorial supervisor; to the manufacturer, expense is paramount. And publishing combines literary venturing with financial risks. The publisher's editorial chief should be that rare creature who can handle hyphens and money with equal respect and effectiveness.

"We," said the Young Person, "have a good deal of work done by a firm whose chief recommendation is their cheapness."

"Its cheapness," said I—rather meanly emphasizing the pronoun, for to me a firm is singular, not plural; "its cheapness is a virtue, unless realized at the cost of accuracy—in which case it is not cheapness at all, but rank extravagance."

"Well," said the Young Person, "you feel as if you had to sit up at night with the books they handle—never quite safe. Their representative barged in on us the other day"—

the Young Person has a vocabulary with many wonders for me—"just as I was looking over plate proofs on a particularly questionable job. This was a text book which the author, a college professor, had originally had printed by somebody in his home town. Naturally enough, it was full of style discrepancies, and it was so badly punctuated that to a proofreader it would seem botched."

"Awful flawful," said I.

"Yes," said the Young Person. "But it was an interesting treatment of its subject, and when our text book department decided to reissue it they were so enthusiastic about it that they urged rushing it through. Consequently my predecessor in the editorial chair lay down and died on the job. He had been hired as an assistant to the manufacturing man, but had proved to be an editor of some slight academic validity. But he had no practical pep. He indicated a change of style in some series of questions, trimmed up a sentence here and there, and let it go."

I kindled a cigar and settled back in my chair.

"Now, the technique of our office," said the Young Person, "is to look over proofs on their receipt from the printer, so that questions of makeup, for instance, shan't be posed to an astonished author; and then send them on to their doting parent. When they come back from him we look them over again, this time to see that his marks are intelligible to a printer; make any further indications necessary for the makeup and return them to the printer.

"Most of my time on this book was spent on checking up figures and halftone illustrations, which, of course, was entirely our responsibility, not the author's. I was uneasy about the book — but I knew the author had a reputation for fussiness,

in which I, although a new broom, didn't want to follow him too closely—and so, after having called for and got clean revises on the most obviously faulty parts of the text, I let it go."

"And after you let it go," said I, "trouble came. It always does — after you let it go."

The Young Person gave the scooter another push: "Next thing I knew, the author was writing to the head of the house and saying the whole thing ought to be re-read, as he had found several additional errors in making up his index for our edition. We then wrote the printer, asking for a re-reading; had another letter from the author listing more than half a dozen serious typographicals; and called a halt on the printer's re-reading, so as to give out a duplicate set of proofs to a very good editorial reader.

"The printer's letters on the whole transaction had a tone of sorrow and offense; by the time we saw plate proofs, he said, we would surely discover that most of the errors we spoke of had been caught."

"And," said I, "not to be too pessimistic, but because I have had experience in such matters, I don't doubt those same plate proofs were just about ready."

"Actually," sniffed the Young Person, "ready and on the way to us."

"'Twas ever thus," said I. "No wonder the printer was a little bit edgy."

"Printers always are," said the Young Person. "Well, when our special editorial reader sent back his proofs, they were prettily decorated! I decided to transfer the marks which would make a difference in the sense to the plate proofs and forward them to the author for a final decision. About five of the errors he had listed had disappeared, but one of them remained on the plates, and others had been uncovered by the outside reader.

"I was turning over this set on its return from the author, when the printer's representative came in. I told him that many of these errors were distinctly his firm's responsibility; such I had ringed in red. He looked at them, asked to see the original copy, and went up in the air! Legally, we could hold him to nothing but literal departures from copy. Very well—I had read for a printer, and as a final reader, I made it my first concern to see that running heads and folios, and then types in chapter and section heads, and finally numbers in footnotes ran all right: and here was an odd folio on a left-hand page; two verbs in the singular which I had marked for plurals with (probably) not quite enough precision; and one whole series of footnotes and another of questions numbered wrong—a serious printer's error even though it did follow the copy!"

"Sometimes the copy does blow out of the window," said ; "and then Mr. Printer is in bad!"

"Well," said the Young Person decisively, "that the copy was badly prepared was no alibi for the printer in such a case; I wasn't attempting to hold him responsible for style discrepancies which the average editorial reader would certainly assume were printer's lapses; I wasn't even saying the individual readers at his plant weren't doing their work right. The fault probably lay in poor organization. No, I couldn't agree that the dropping out of a period in a couple of parenthetical sentences should be corrected at our expense, although the copy—a hand-written correction—appeared to have a comma. Had I read that proof for a printer I should have indicated the insertion of a period gratuitously where the copy had called for none at the end of the sentence following.

"And all his bluster blew out of the window"—"Following the copy," said I—" just because I knew his business perhaps a little better than he did. Yes, I had been very fair in my assignment of responsibility. Yes, their readers were rotten (though that I had not said, and he had just been telling how one of the foremost publishing houses had praised them). In future

he would send such a job out for a special reading. Why, he had a friend in Boston who had such difficulty with his proof-room that he hired a special reader to handle hard jobs at \$75 a day, the reader standing the expense of further corrections on his corrections. And finally, how much had that extra reading cost us, and he would reimburse us!"

"Printers are noble men," I said.

"Yes," said the Young Person. "And all I had been after was to point out to him the need of better routine in his proof-room, which would benefit him with his other customers as much as with us."

It's a great game, isn't it, friends? The publisher would like to have his books printed right; wouldn't be paying an editor if that were not so. The printer wants to do good work, and make his customers happy, so they'll keep coming back. Where's the trouble? Partly with the publisher's man who sees the books through the press, and partly with the printer's people who read the proofs.

This editor did not do a good job; the Young Person who knows the printer's business "perhaps a bit better than he knows it himself" did not really give the printer a fair show. The editorial function of preparing copy should not be split. The editor should do it all, or let the printer do it. Full, final and trustworthy editing, or none at all—so far as the typing part of the work is concerned. Responsibility should not be divided, left with loose ends. The editor and the author ought to have got together at the start and shaped up the copy for the printer. Then the editor would have had solid ground to stand on in his relations with the printer. He could have rested the case on his knowledge of his own business, not the printer's.

And certainly the printer's proofreaders were asleep on the bases. They missed a splendid opportunity; they might have saved the day. Query: How much credit would the Young Person have given them? The answer is, Not a bit; but this is not an alibi for them. Better to do good work without praise than to attract attention by poor work.

Imagine the state of affairs when printer and proofreader gamble in the manner shown by that story of the seventy-five-dollar-a-day reader, who pays expense of corrections on his corrected proofs! It may work out handsomely for both, but it is unsound, all the way through. The price paid by the printer, the indemnity guarantee given by the reader, both show the thing up as a bet, not a true-mettled business arrangement.

Author, publisher and printer — a sharp pointed triangle! The publisher should first have his understanding with the author; then he can do business satisfactorily with his printer. But authors are kittle cattle, hard to deal with. They sometimes good naturedly O. K. arrangements they do not understand, whose possible consequences they do not foresee. Therefore it is important for the publisher's man to "go to the mat" with them. Whatever battling it may take, the copy should not go to the printer until it has both the publisher's and the author's joint O. K.

Surely even the Young Person would rather assume entire responsibility, upon such an agreement, than to have to "call" the printer for not doing what the publisher's staff ought to do. Then, as imperfections are bound to occur in all human work, the editorial person should keep in closest touch with the printer, and encourage intelligent questioning from him and his proofreaders. The printer in the Young Person's story was in bad, with a final reader who could pass the odd folio on a left-hand page! And yet, he partly balanced that with discovery of some actual errors that had been passed by the author and the publisher.

The printer's customers owe him the alternative of copy fully prepared or a free hand in correcting its lapses and inconsistencies

MY BUSINESS

000

To my business I owe my best. I can give no more – I should offer no less.

This personally – and as one engaged in a great industry.

I freely subscribe to the rules of practice common to Printers and agree most heartily with our patron saint, Benjamin Franklin, who wrote: "These things I mention as a caution to young printers that they may be encouraged not to disgrace their profession by bad practices, but refuse steadily; as they will see by my example that such a course of conduct will not on the whole be injurious to their interests."

My opportunity and my obligation are thus clearly writ.

W. B. P.

Our Trade Customs

000

GOOD business practice has long since and frequently shown the wisdom of and the necessity for sets of rules or customs applicable to specific industries or professions.

The Printing business in Chicago is no exception and the need has been answered by the compilation of a code of Trade Customs.

Each paragraph has been the subject of the most careful study and discussion on the part of a group of men thoroughly competent to perform the work thus committed to them.

These Printing Trade Customs, which appear on the opposite page, have been approved and adopted by the Master Printers' Federation of Chicago, and they are recommended for use by Chicago printers on their Proposal Forms.

THE MASTER PRINTERS' FEDERATION of CHICAGO

PRINTING TRADE CUSTOMS

Approved and Adopted by the Master Printers' Federation of Chicago, July 19, 1926

Acceptance of this Proposal makes these Printing Trade Customs mutually binding.

ORDERS: Orders can not be canceled except upon terms that are mutually satisfactory.

EXPERIMENTAL WORK: Expense of experimental or preliminary work such as sketches, copy, drawings, composition, plates, presswork and materials to be charged.

Sketches and Dummies: Sketches, dummies, etc., submitted by the printer, shall remain the property of the printer and no use of same shall be made, nor may ideas obtained therefrom be used, except upon compensation to be determined by the owner.

Drawings, Engravings and Electrotypes: Drawings, original plates, dies, electrotypes and other incidental materials required in manufacturing goods ordered, when supplied by the printer shall remain his property.

REPAIRS OR CHANGES ON PLATES: In case drawings, engravings, electrotypes, etc., are furnished, any necessary changes, repairs, trimming, mortising, anchoring, special proving or similar work will be billed as an extra charge at current market rates.

ALTERATIONS: Proposals are for work according to the original specifications only. If through customer's error or change of mind work has to be done a second or more times, such extra work will carry an additional charge, at current rates, for the work performed.

STANDING TYPE: Forms will not be kept standing after completing press run except by special agreement and charge therefor.

PROOFS: Proofs, not in excess of two, will be submitted with original copy. Corrections, if any, to be made thereon and to be returned marked "O. K. with corrections," and signed with name or initials of person duly authorized to pass on same, together with original copy and layout. If revised proof is desired request must be made when first proof is returned. No responsibility for errors is assumed if work is printed as per customer's O. K.

Press Proofs: An extra charge will be made for press proofs, unless the customer is present when the form is made ready on the press, so that no press time is lost. Presses standing awaiting O. K. of customer will be charged at current rates for the time so consumed.

POSTAL CARDS AND STAMPED ENVELOPES: Being a cash expenditure, customers are expected to furnish these with their orders. If they are not

furnished an extra charge of ten (10%) per cent for additional service for securing will be made on the amount required to purchase them.

STOCK FURNISHED: A charge will be made for handling and care of paper stock furnished by customer. It is proper that a rental charge be made for the space occupied by all paper stock carried by the printer longer than thirty (30) days. If paper stock is furnished by the customer, such paper stock shall be properly packed, free from dirt, grit, torn sheets, bad splices, etc., and of proper quality for printing. The cost of damages, delays or slow running on account of poor packing or quality is to be charged to the customer.

QUANTITIES DELIVERED: Owing to manufacturing fluctuations, a variation not to exceed ten (10%) per cent either in excess or deficiency shall constitute an acceptable delivery, the variation to be charged or credited accordingly.

CUSTOMER'S PROPERTY: All materials furnished by the customer that may be left with the printer after completion of the job will be stored at customer's risk and expense.

DELIVERY: Unless otherwise specified the price quoted is for a single shipment, F.O. B. Chicago. All estimates are based on continuous and uninterrupted delivery of complete order, unless specifications distinctly state otherwise.

UNCOMPLETED WORK: Upon work requiring more than thirty (30) days in production, seventy-five (75%) per cent of all labor and materials entering into the uncompleted work shall be billed on the first (1st) of each month until the work is completed, when the unpaid balance will be billed.

TERMS: Net cash thirty (30) days unless otherwise provided in writing. Interest charged on past due accounts. All claims must be made within five (5) days of receipt of goods.

CONDITIONS OF CONTRACT: Prices quoted are based on the cost of labor, materials and transportation existing on the date of contract. Where the cost of manufacturing is increased or decreased before work is completed by reason of changes in cost of labor, fluctuations in market prices of materials, government regulations (either Federal or State), or other causes beyond control, the price shall be increased or decreased to correspond.

ACCEPTANCE of CONTRACT: Proposals are made for prompt acceptance. Contracts to be binding must be signed by a duly authorized representative of the printer and customer. No changes in or exceptions to the conditions herein to be recognized unless in writing and signed by both parties.



The Master Printers' Federation of Chicago is an organization dedicated to the service and upbuilding of the Printing Industry in Chicago. Its policies and objectives are entirely educational, economic and ethical.



By J. L. FRAZIER

In this department the problems of job composition will be discussed and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles—the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Where "Good Enough" Isn't Good Enough

Some time ago I was asked by W. Frank McClure, progressive and aggressive vice-president of the advertising agency of Albert Frank & Co., to make five talks on typography before the members of that company's large Chicago organization. To

those who know Frank McClure this is just another indication of his never-ending ambition to execute, with thoroughness and perfection, an ambition which I happen to know has meant much to more than one client of Albert Frank & Co. That Mr. McClure, a big man in the advertising profession, should employ me to talk to his people not only demonstrates his own advanced ideas but also, what is of more concern to readers of THE INLAND PRINTER, indicates a growing appreciation of the importance of good typography on the part of agency advertising men.

Well, the whole "force" was on deck, contact and copy men - and women - as well as the full membership of the production, layout and art departments. Mr. McClure feels and rightly - that an appreciation of the many problems and possibilities concerned with type is desirable - if not necessary - even on the part of those not directly concerned with it. And, as might be expected, Mr. McClure's organization is smart and alert; so with these and two or three principals from the shop of Ben

Pittsford, the well known advertising typographer, sitting out there before me, yours truly had to be on the job.

These folks listened attentively to my formal talks, and if they were bored they didn't show it. Following each of my lectures I took up various ads., executed during the previous week, and analyzed them. Mr. McClure's orders were that no detail was of too slight importance for attention - if that detail was not as good as it could be. When I tell you the

quality of the typography in Albert Frank & Co.'s advertising is of a really superior brand, you'll appreciate to what fine points the discussions led us, especially since, if I overlooked a point, some one in my audience would be sure to call my

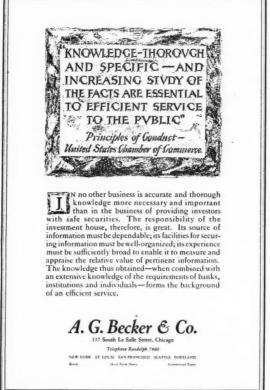
attention to it. I usually would have advance proofs of some of their particular advertisements to work upon - proofs that could be changed before insertion. Fig. 1 is the first proof of one of them. If this advertisement is to be compared with the average one set by professional advertising typographers it will be found to score very high, even in that class. If it had appeared in a newspaper as shown here it would be considered good. No one could reasonably censure it who at the same time considered it in relation to even the bettergrade newspaper or magazine advertisements

Remember, I was forced to find something that would tend to improve this advertisement good enough" wasn't good enough. Well, in this hypercritical state of mind, the first thing I saw that would improve the advertisement was to open up the group of text matter a little. The lines seem to crowd one another. It looked huddled, especially in view of the open nature of the advertisement as a whole. Caslon Old Style is not a close-fitting letter and, so, inasmuch as there is more natu-

ral white space between the letters themselves than there is in those of most other fonts, more space is required between lines, or the words will not be properly set apart and the line will not be as sharply defined as it should be. The fact that the lines are relatively long is another reason for more space between them. A long line, it should be remembered, is followed with

greater certainty and comfort if given enough white space on

top and bottom to clear it of its neighbors.



The illustration of the inscribed stone slab is a fine one, suggesting age and stability, and reflecting these qualities on the house of the advertiser. It is well executed, too. However, I did not like the initial, as treated in the same technique as the illustration, for one reason, because the lower right-hand serif is broken. Similar breaks in the lettering of the panel seemed satisfactory because there it is plain the letters represent those of the stonecutter. In the initial that isn't evident and, in addition, it makes a spot in connection with the lighter and so different type matter. But the main reason I thought it should be changed was that because of similarity it weakened rather than emphasized the inscription at the top of the

ad. Then my eye caught the signature. A group of display lines that are squared up to one measure is not as graceful as one in which the lines are of pleasing variety of lengths and therefore form a group of graceful contour. Further than that, there is an effect of inconsistency in a group of display lines where the majority are of even lengths and the others are shorter. To appreciate that there is an element of awkwardness about such a group, consider the signature in Fig. 1 for a moment.

With my audience still at attention — and evidently expecting more of me — I, in self-defense, gave the proof one last final hard look. Then the short bottom line of the body group struck me as affording another opportunity for improvement. So I suggested that when a final line is short it may be centered; and if it is very short a word or two should be taken from the line above and added to it and both lines centered.

Here, because friend McClure and his associates in the agency wanted perfection, I had taken a perfectly good advertisement and changed everything but the

inscriptional illustration and the border. Note, however — and remember also — only changes in spacing and adjustment of lines were suggested. No suggestion involved the resetting of a single line or the changing of a type size.

You may imagine how gratified I was when on the nextmeeting night Mr. Kennington, of the Frank production department, handed me the revised proof reproduced as Fig. 2. I then had the result of my suggestions in concrete, visual form —for comparison there, and here.

Compare the setting in Fig. 2 with Fig. 1, and it will be seen that, first, it is possible to make a good ad. better and, second, that decided improvements are possible with only slight changes, as, for example, of spacing. Maybe it can still be improved. Maybe I've muffed something; but any one will grant it was good in the first place and that it is now better, which justifies Mr. McClure's attitude of not being satisfied to accept good enough as good enough.

The new initial blends with the type, which is one advantage; it permits the inscription to stand out more sharply—and so, effectively—by avoiding the counter-attraction of an initial in the same technique.

Most striking of the several improvements brought about, however, is evident in the group of body type. The additional spacing between lines not only makes them easier to follow, but is in better harmony with this face, between the letters of which there is relatively a great deal of white space. The effect is cleaner, too, and the tone is more uniform and pleasing, as a comparison will show. The open spacing of the lines is more consistent with the unusual amount of white space in the ad. as a whole.

Now compare the wind-up of the body group in the two advertisements, and note in the symmetry and balance of Fig. 2 a more agreeable effect. This counts both in getting attention

and in getting people to read an ad. In Fig. 1 the space about the signature seems too great; leading the matter has brought it into more intimate contact with the signature. It gives the group a finished look and indicates an appreciation of the refinement of an agreeable contour, which is too important a consideration ever to be disregarded, yet which often is, even in otherwise exceptionally fine work.

All that need be said regarding the signature group has been said, except "I told you so." By adjusting the lines according to the inverted pyramid principle they are given a graceful contour and the sharp contrast between the measures of the two type groups in Fig. 1 — body and signature — is also obviated. In addition, where in Fig. 1 it was neither squared nor variable, it is consistent in Fig. 2. There is no compromise in a matter of this kind; a group is either "squared" or it is not. Even when those lines of even length are the longest, as in Fig. 1, and top and bottom lines are of this length, the shorter lines in between disrupt the line along the sides and the group

can not be characterized as being "squared." I'm mighty glad, as a printer, to witness this evidence of interest in typography on the part of at least one principal of an advertising agency. It introduces a new and advanced era in typography; also an opportunity for young compositors who will recognize it.

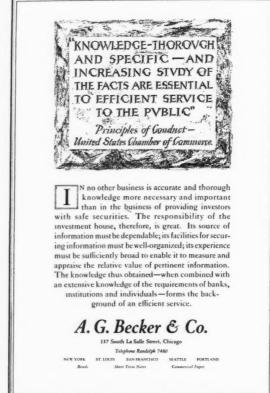


Fig. 2

Historic Circumrotation

When Sir William Berkeley was royal governor of Virginia, Richmond *Times-Dispatch* points out, he thanked God that Virginia had no free schools or printing presses and fervently hoped that the people would be denied these privileges for a hundred years. In the following century Virginia had a governor in the person of Thomas Jefferson, who said that if he had to choose between a government without newspapers and newspapers without government, he would prefer the latter. Today Virginia has still another governor who is a newspaper publisher and editor, and in the state thirty-two dailies, 148 weeklies, one triweekly and nine semiweekly newspapers are published.— *Editor and Publisher*.



By ROBERT E. RAMSAY

Author "Effective House-Organs," "Effective Direct Advertising" and "Constructive Merchandising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Direct Advertising Which Supplements Publicity Campaigns

In a great many campaigns a certain portion of the appropriation goes into publicity advertising, which we use as a general term to cover all types of general advertising, including newspapers, magazines, trade journals, class papers, and the like. Every one admits the desirability of coördinating the efforts of publicity campaigns with direct-advertising effort. Frankly, for various reasons it may not always be possible, and the very functions which direct advertising perform well may be the reason, as we shall see in this article.

Generally speaking, though, there are three general types of supplementary effort of this nature: (1) Reminder appeals;

merely reminding the addressee of a publication announcement; (2) Rearousing interest through a new appeal by direct advertising; (3) Direct selling efforts through direct advertising. Either of the first two may couple with it some type of action, such as an inquiry, for instance.

The method just mentioned has much to commend it, for oftentimes a supplementary campaign of this nature capitalizes upon a large investment in good will and shows the advertiser that the money which has previously been invested in

This is a reprint of our advertisement that until appear in the November 25th issue of Sales Advanced and Mr. Sowie and Mr. Sowie and American and American advanced and America

Fig. 1.—The simplest form of direct advertising to supplement publication publicity is the reprint of the advertisement, one type of which is shown above.

publications has been profitable. In this way direct advertising helps publication advertising, just as oftentimes previous publication advertising improves the results from a subsequent direct advertising effort.

Though the baseball season will be drawing to a close when this appears, the world's series will be ahead of us, so it may not be amiss to translate the principle of the entire article into the terms of baseball, because, as obvious as it is, frequently it is overlooked. The pitcher with a change of pace, generally, fools the batter more easily than the chap who curves them all of the time, or the one who relies upon speed exclusively, and so on. The average reader is a bit like the average batter — if you want to outwit him and get him to act as you

wish, it may be desirable to work the change of pace on him. The reason the change of pace outwits the batter is because his mind reacts to the comparison without being able to detect the difference. Just so those whom you class as prospects may

be turned into customers through a change-in-pace appeal. They may not think the direct-mail effort previously aimed at them has played a part, but it may have done so, and the sudden coming to attention of a publication announcement may be just the needed urge.

We mention this at this point quite at length in proportion to its "how" value for producers of direct advertising, because of the tendency of many to draw false conclusions from sudden upward surges in visible results through "change of pace" in appeal. Publications at times have been guilty of claiming too much for their medium, even as have many of the direct mailers, due to "change of pace" appeals. Yet for the ultimate good of the advertiser such a change of pace is often desirable.

Fig. 1 illustrates the most simple direct advertising to supplement publication advertising, which is a reprint of the publication advertisement itself with a caption calling attention to the fact that it is to appear in a cer-



Fig. 2.—This simple reprint form, by reason of the coupon, adds the urge to action, of course.

tain issue. This type of supplementary direct advertising is of two types: the one illustrated in Fig. 1, which was sent out in advance of the actual appearance of the advertisement, and more frequently sent out after the publication advertisement has appeared. The form changes considerably. Fig. 1 is a simple though different physical form and is an idea applicable to

every line of business - the fold-over top with the caption upon it in a different color. It also is used reproduced on cardboard, in broadsides, as envelope enclosures, mailing cards and mammoth window posters, enlarged from the original.

Fig. 2 differs but slightly in principle from Fig. 1; it is more conventional in form, being merely a reprint without even a fold-over to make it different. It does illustrate the principle of trying for action, though in this case the action is in the form of a coupon which, of course, was also a part of the orig-

inal advertisement as well. Variations of this form utilize the separate return post card enclosed with the reprint; a reproduction of the advertisement itself with other material, thus trading, in effect, on the reputation of the publication in which the advertisement originally appeared; or a separate and distinct appeal, but making use of the theme of the advertising itself, as if Listerine should send out a series playing up halitosis.

This latter form leads into the second general division: Rearousing interest through a new appeal by direct advertising aimed at the same list, generally speaking, as has received previous publication announcements. Reaching Out or

Digging Deep for Business:

Every salesman who constantly thinks of the towns he must make tomorrow rather than the customers and prospects he must sell today is reaching out instead of digging deep for business.

He sells - but he sells a mere dozen where he might as easily sell a gross. He scratches the surface only. He is making towns instead of selling goods.

Direct-by-mail advertising works for and with salesmen in cultivating their territory so they will bring back more business per passenger mile and at a lower cost.

It is the function of this organization to create, develop and produce effective direct-by-mail campaigns that will successfully accomplish this very thing.

We would like to send you without charge a copy of "Pick Your Market Clean "- a booklet that tells how an effective directmail campaign will help your salesmen to travel less and sell more.

Will you tell us on the attached card when and where to send your copy?

In this case we have a double tie-up with publication advertising: William Green having advertised his service in publications, and in this particular supplementary piece reproducing an advertisement from a sales publication, thus giving a double twist to his appeal.

This use of the principle is virtually the same as a new and separate campaign by direct advertising, excepting for the obvious tie-up with the use of analogous lists.

But the finest example we have seen in a long time of this principle of supplementing publicity through the use of direct advertising where the appeal was to secure direct sales is reproduced in Fig. 4. Here is an illustration of what can be done

with a so-called "dead" mailing list; it shows how a campaign of direct advertising may both prove the value of all advertising and at the same time pay its own way while supplementing larger sums in publications.

Briefly, the campaign secured an order from one out of every five and one-half persons approached. The client in this case was A. E. Kunderd, of Goshen, Indiana, who for more than forty years has been engaged actively in experimenting with and crossing gladioli by methods and ideas of his own, until today his thousands of varieties are known the world over for their excellence of beauty, type and color. This bit of history is important, as undoubtedly this reputation helped.

From various sources, including publication advertising in magazines and newspapers during 1924 and previous years, many thousands of inquiries had been received by Mr. Kunderd for his

"Gladiolus Book." This publication (an attractive piece of direct advertising in itself, by the way) was placed in the hands of such inquirers, and the usual methods were used to follow up the inquiry in quest of an order. From these thousands of inquirers the advertiser had accumulated a list of some 82,000 names, all of whom had received this literature but none of whom had ordered his product.

"It was at this time that our service department was called to consult with the Kunderd organization as to the possibilities of making profitable use of this list which, when measured in the value of publication advertising and the cost per inquiry





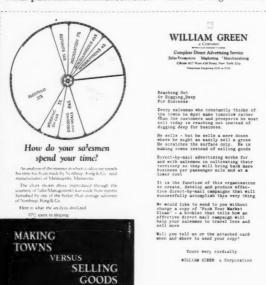


Fig. 3.—An example of a supplement to publicity campaigns, which is practically a new effort, is the above. It is one of those units hard to illustrate in flat, one-color reproduction because of its unique fold.

The text will assist in making it clear.

Fig. 3 illustrates the various views of a novel die-cut piece of this general nature mailed to its prospects by William Green, New York city. Here the first thing which strikes the eye upon opening the envelope is: "Traveling salesmen or Salesmen?" Unfolding the first fold we find the clock face die cut to show the words "Making Towns" through the cut-out. A further fold, and we see first the heavy black bleed-off flap: "Making Towns versus Selling Goods."

The main inside spread has the chart of distribution of time as reproduced from Sales Management, and at the right a sales letter, which makes the tie-up evident:

therefrom represented a large investment," is the statement of the L. P. Hardy Company, South Bend, in connection with this Kunderd campaign. At this juncture it was admitted by all that these 82,000 people were, to say the least, rather "lukewarm" as prospects.

The outcome of the Hardy analysis was the recommendation of a mailing piece known as the four-page letter, the center spread of which is illustrated in Fig. 4. "Such lists generally are discarded with little or no follow-up the succeeding year," advises Fred D. Fox, of the Hardy company, in furnishing details for this article, adding:

Our analysis of the situation was, that as it had cost a considerable amount of money to get these inquiries and to mail the catalogues, to follow them up, it seemed to us rather disheartening to chuck the names after such an effort.

The effort, as illustrated in Fig. 4, was conceived, designed and all copy written by the Hardy service department. The artwork was handled by their own art department.

Mailing was in a standard No. 9 envelope, first-class mail, and with it was enclosed a special order blank, a coin container and a self-addressed envelope.

The transcript of page 1 of the four-page letter will show that the possibilities of obtaining orders of any great size were quite limited; the greatest amount possible to draw per prospect would be the highest priced offer — an order of \$1:

To You, My Flower Friend,

I Send This Message -

— with the hope that it will help you find joy and pleasure as I have found them, in growing of gladioli, the flower supreme.

Through all my years I have loved flowers, especially gladioli, and probably as a reward for my interest in them and the tender, patient care I have given them, I have been unusually successful in developing varieties that are unmatched for coloring, type and size of blooms.

For more than forty years I have studied the culture of gladioli. I have worked with them, and among them, and by breeding and crossing the very few then known families I brought forth many new and striking varieties and originated the only races of gladioli that have ever been reproduced in America. Today Kunderd gladioli are being grown everywhere by private individuals for their own pleasure and by professional growers for commercial purposes.

For a limited time, in fact, only until March 10—no later—I make this special offer so you can see for yourself, in your own flower garden, what Kunderd gladioli really are.

My plan is this: Tell me to forward whichever selection you feel best able to afford just now. Plant them for your next summer pleasure. When they bloom, should you feel at all dissatisfied, tell me and I will make you satisfied. Here are the selections I offer at, as you will notice, about one-half to one-third their actual value. Sent prepaid, safe arrival guaranteed:

12-bulb selection, total value 75 cents, for the small sum of 35 cents. 20-bulb selection, total value \$1.25, for the small sum of 50 cents. 48-bulb selection, total value \$3, for the small sum of \$1.

This is without doubt the most liberal offer you have ever received, because it enables you to grow Kunderd gladioli for so little money. As my offer lasts for only a short time, it would be better for you to slip coins into the holder which I enclose and mail it with the order form today.

You will be glad you didn't overlook this opportunity. Sincerely yours,

(Sig.) A. E. KUNDERD.

This copy has been quoted in full because it proves another point, and illustrates a principle upon which much direct advertising designed to make sales via the mail-order route fails. Compare this copy with the inside spread shown in Fig. 4 and you will find in effect the same story in other words told on those inside pages. Brevity may be the soul of wit, but mail-order sellers have found from experience that a too short copy cuts down orders. The prospect wants to get the whole story if he is to buy by mail.

Mailing started about February 1. Let's see from records furnished The Inland Printer for this article what happened:

The offer was to close March 10, as stated, and after allowing a few days to elapse after expiration date so that all orders that were mailed on March 10 could reach the Kunderd offices, the advertiser on March 15 began arbitrarily to return money to buyers, thus proving good faith with the data previously quoted.

During the intervening six weeks 15,944 orders were accepted. The total amount of money received with these orders was \$12,991.59.

The total business was made up of approximately 10,448 orders at \$1 each, 4,136 orders at 50 cents each and 1,360



Fig. 4.—Center spread of a four-page letter produced for A. E. Kunderd, Goshen, Indiana, by L. P. Hardy Company, South Bend, is a good example of direct advertising to supplement publication effort, as is brought out in the accompanying article. This "supplementary piece" more than paid its own way on a mailing list that was classed as almost "dead."

orders at 35 cents each. In the meantime, while it was difficult to keep an accurate check on succeeding orders from people who received the special offers, the Kunderd concern knows that many orders have come in to them as repeat business from people who became interested in this proposition, ordered bulbs, received them and a copy of the 1926 "Gladiolus Book" (catalogue) and ordered more at regular prices.

No record was kept of the orders refused and money returned, though this ran into several thousand orders at probably about the same average price per order.

The total expense to the advertiser was \$4,797.11.

At this point your departmental editor had a flash thought: "But was this offer so atrociously low priced that the business cost the advertiser far more than it was worth?" That question was relayed to the producing organization, L. P. Hardy Company, whose Fred D. Fox replied frankly as follows:

Their (Kunderd) product, of course, is a product of the soil, and it is a difficult proposition to know just what these bulbs cost. Out of each crop we have the select bulbs, that is, the large-sized ones, which are standard and sell at the top price. As the bulbs multiply they also produce some medium-sized bulbs and I might say hundreds of what are known as bulblets. As you perhaps noticed from the copy in the folder submitted, we explicitly stated that the bulbs were about three-quarters of an inch in diameter. The only way I know how to get at what these things cost is a statement from the advertiser to the effect that there was probably a thousand dollars profit in this effort.

I presume that means that if these bulbs had not been turned into money in some way they would have been thrown away, particularly this last season, as they had a tremendous crop. It is true, of course, that the clerical effort in entering and preparing the orders, expense of wrapping, packing and paying postage on the shipment, which was prepaid, ate up a large part of the income, which, together with the cost per order, did not leave very much for the bulbs. On the other hand, the prices quoted for the offers made can not be considered as cut-price offers entirely, although they were better than the usual run of catalogue quotations.

Could one have a stronger proof that it pays to supplement publication advertising with direct mail?

William Pfaff, the Famous Printer of New Orleans

By ROBERT F. SALADE



OR a considerable time I have been trying to persuade William Pfaff, the famous printer of New Orleans, to give me sufficient notes and data from which I could write his biography. But, as the average reader of this doubtless knows, Mr. Pfaff is not one who will talk much about his own history or accomplishments. He is

really a modest and bashful sort of man, when it comes to anything concerning himself; but it is a well known fact that he is always willing to help others (both individuals and organizations) and put them in the "limelight."

So, what did I have to do in this case but go to several of "Bilfaf's" many friends to obtain the essential facts for this story. My principal source of information was Captain Theodore D. Wharton, who for many years was editor of the New

Orleans *Times-Democrat*, and who is a lifelong printer-friend of Mr. Pfaff. It is true that I already knew something about the life and work of this great printer, but I had to have help in writing a biography of this kind, and I must give Captain Wharton due credit for his kind coöperation and assistance.

Before he had reached the age of twelve years William Pfaff was taken from an orphan asylum and put to work in a New Orleans printing office at a wage of one dollar per week. From this humble start in business life he rapidly developed into a leader among the printers of

his native city and in course of time became one of the most valued and influential printers in the United States. He has occupied this splendid position for more than twenty years and now, in the full flower of his career, he continues to achieve success in his own business as well as to render valuable service in behalf of the printing industry throughout the country.

True to all the traditions of a good printer, and having a love for the very atmosphere of printing ink that has made his work a joy and inspiration, Mr. Pfaff has impressed his personality upon the community in which he lives until there is hardly an important civic work undertaken in New Orleans for which his services are not in demand. He recently completed two years as president of the New Orleans association of commerce, being the only citizen to hold that office for such a length of time, and he retired from it with a brilliant record of accomplishment, which was crowned with the purchase of an attractive building to be used as a permanent home for the association. The last annual meeting of the association was attended by more than one thousand persons and was transformed into a great testimonial to the retiring president. On this occasion Mr. Pfaff was presented with a Hudson coach in appreciation of his work and service for the association. The newspapers of the city were very liberal in their praise of Mr. Pfaff's work.

"While taking an interest in politics, Mr. Pfaff has never been ambitious in his own behalf," said Captain Wharton, "although it is known that he could have been mayor of New Orleans had he consented to the nomination. With his many commercial, fraternal and personal associations, through all the years of his steady and successful progress, and, despite the many honors which have been conferred upon him, 'Bilfaf' has always 'kept his feet on the ground.' He has remained himself. That is why he is universally popular; that is the reason he is loved and respected; that is why he is always

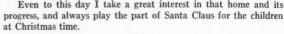
welcome at any business or social gathering. His appearance at a banquet, business meeting or a national convention is always the signal for good fellowship; for real brotherly love; for cheerfulness. It is said that common sense is genius, and if this is true, William Pfaff is one of the geniuses of his day. His thought and judgment are sound, and he possesses that admirable and rare quality of fairness; the ability to hear and understand the other fellow's side of a question."

William Pfaff was born in New Orleans November 24, 1871. Upon the death of his father during the yellow fever epidemic of August, 1878, he was left almost penniless, so that in February, 1879, he was placed in the Seventh Street Protestant Orphans' Home, along with two sisters who were of younger years than himself. Mr. Pfaff's remarks as to his contentment in the orphans' home speak well for its intelligent and considerate management. Referring to his life there, he said:

In the home I had a certain area of grass plot to keep smooth, and I was supplied with a handsickle for this purpose; for in those days lawn mowers were not much known; besides we boys were too small to handle such a machine. I also had a certain amount of cordwood to cut for the kitchen range every day. I was also given a specified area of floor space to scrub daily. Notwithstanding these various duties, we had a school session every day in the home with the exception of Saturday and Sunday. And, of course, we had time for flying kites, playing marbles, spinning tops and other play. We were happy there, and I always feel grateful to the home for the training I received there. Even to my then young

mind came the realization that no matter how hard or big a job may be, if you stick to it the difficulties will soon disappear.

Even to this day I take a great interest in that home and its



Mr. Pfaff is the son of William and Sidonie (Gansz) Pfaff. His father was born in Eschwege, Prussia, while his mother was a native of St. Louis. In the year 1858 the family home was established in New Orleans. William Pfaff, Sr., was a notary public and was an employee of the New Orleans custom house after the Civil War. He was regarded as one of the best read Shakespearian scholars in the city, a talent which his son has liberally inherited. His widow survived him until 1899, and of their ten children five are living.

In his married life, as in every other sphere of his existence, Mr. Pfaff has found happiness and success. He is a devoted husband and father; his wife and children have always come first in his thoughts and attentions. His home is of the ideal family type, and it is a pleasure to hear him speak to his intimate friends of "Mother." His son, William S., is a young man of education, fine attainments, and is a valuable asset to the printing industry.

One of the many proofs of Mr. Pfaff's executive ability is found in the devotion and loyalty of his associates and employees who have been with him for many years. Aside from his son, he has the capable assistance of his young friend and general manager, D. R. McGuire, who has grown up in the business under Mr. Pfaff's tutelage. Mr. McGuire is a credit to the firm of Searcy & Pfaff, Limited, and is held in high esteem by the firm's patrons.

It was in May, 1883, that Mr. Pfaff was removed from the orphans' home by his brother-in-law, Mr. Searcy, and put to work in the printing office of Bennett & Patterson. The youth remained with that concern for a period of about five years,



"Bilfaf"

during which he learned the printing art from type composition to presswork. He then accepted a position with L. Graham & Son, printers, and continued working for that firm for several months; but in the meanwhile he had formed a desire to start in the printing business for himself. In this desire he had the encouragement of his brother-in-law, with the result that on November 1, 1889, the business of Searcy & Pfaff was started, a venture that was destined to become famous in the South as the "house of good printing."

Like many other great business concerns, the beginning of the Searcy & Pfaff venture was modest. The equipment of the plant included a 12 by 17 Nonpareil press, a second-hand 8 by 12 Gordon press, ten fonts of ill assorted type with the essential cases and stand, and an old kitchen table with a marble top at one end to serve as an imposing table. Lock-up furniture was at a premium; when the new "boss" printers did not have enough of such material to lock up a form, they solved the problem by the simple process of breaking apart a wooden shipping case and sawing the boards into suitable lengths for "furniture."

The space first occupied was in one room on the third floor of the building at 54 St. Charles street. Two years later the firm celebrated what it then considered a rapid expansion of business by taking over another room on the same floor. The progress continued, and soon the entire third floor was occupied; some little time later the fourth floor of the building was added to the plant. There were no elevators in that old building, so the task of carrying paper stock and other material up and down stairs can be readily appreciated.

Following the death of Mr. Searcy in 1901 it was decided to reorganize the business, look for more satisfactory quarters and enlarge the plant. All of this was accomplished in 1903, when the two-story building, Nos. 724 to 728 Perdido street, was purchased. When the plant was located there it seemed at first that more space than was really necessary had been acquired, but under Mr. Pfaff's efficient administration the business soon increased to such an extent that in 1918 the three-story adjoining building was bought, adding a frontage of twenty-six feet to the former seventy-six feet. The two structures were remodeled and made modern in every way. A large amount of new mechanical equipment was added to the plant. For the time it appeared that full provision had been made for future expansion, but within six year the building was entirely too small for its purpose, and then once again it became necessary to seek larger quarters. Thus in the early part of the year 1924 the firm of Searcy & Pfaff purchased another new structure, this being a modern three-story building, into which the plant was moved in the fall of that year.

Today this company is operating the largest and best equipped commercial printing plant in New Orleans. The equipment includes five cylinder presses, eight platen presses, four typesetting machines and a complete bindery. The value of the product annually is from \$250,000 to \$300,000, and the business is still growing. In addition to producing all kinds of good commercial printing, the firm is manufacturing books, directmail advertising and mail-order and other catalogues.

William Pfaff had only progressed as far as Goodrich's Fourth Reader and long division when he suddenly "graduated" from the orphans' home. This was, in fact, the only schooling he had received, other than the knowledge he gained while working in printing offices. But, as he often says himself, "the printing office is a wonderful school to the serious student who will take advantage of the wide range of literature that is placed before him while he is working at printing." Such it proved to young Pfaff because he appreciated and took full advantage of his opportunities to learn. As an apprentice he quickly cultivated a taste for good literature and the classics. He is now regarded as one of the most widely read men in New Orleans. He has a memory of remarkable scope, and has the ability to retain what he reads, much to the edification of the many gatherings which he attends. Many of those who have attended local, district and national conventions of the United Typothetae of America have been delighted over Mr. Pfaff's quotations from Holy Writ, Shakespeare and the famous authors of both ancient and modern times. He has the faculty of being able to quote whole pages of text from any of Shakespeare's plays, accurately and without effort. His own version of how it came about for him to take an interest in literature is told in a simple and direct manner:

My taste for literature and love for reading came when I began to set type. I well remember when I first came to know Shakespeare by a quotation in something I was setting in type reading: " ter, I marvel how the fishes live in the sea!" "Why, the same as men do aland, the big fish eat up the little ones!" (Pericles). Now this struck me as a very important observation and it made a profound impression on my mind. I investigated to learn who Pericles" was, and found it was a play by Shakespeare. This was the first time I knew there was such a person, and I bought a small edition of his works with some of my savings and read them over and over again. This was the beginning of my literary education and also of my private library. I became a reader and student of old English poetry and plays, the Scripture and good literature generally. I have accumulated a library of some proportions, and have read many books on a wide range of subjects, but poetry, plays and the Bible are my favorites.

When I first learned to set type I had to stand on a type box, as I was too small to reach up to the cases. The office where I first worked had no type in series, but a font of almost every face of type from all the foundries in the United States. There was then no such thing as the American point system. We had three kinds of brevier, two kinds of long primer, two kinds of pica, three kinds of great primer, and some other mysterious faces and sizes of type.



It's All in the Day's Work: Father and Son Stripped for Action in "Bilfaf's" Office



The President of the New Orleans Chamber of Commerce Giving the New Citizen a Lesson in Civic Pride

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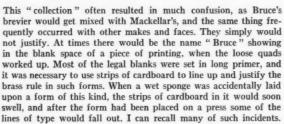
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A Corner in the Searcy & Pfaff Composing Room



Among the customers of Bennett & Patterson (where young Pfaff first was employed) was Seymour's Book Store. The apprentice became friendly with a Mr. Nolting, head clerk of that store, and as the store was kept open every evening until eight o'clock, William used to go there evenings for the purpose of reading some book he could not afford to buy. In not a few instances he had to give up the idea of finishing some book he had started to read, as it would be sold before he returned to resume reading.

When William was about fifteen years of age he was called upon to carry the proofs of the initial order of printing for the Union Homestead Association, which was at that time organizing. Mr. Duerson, secretary of the new venture, remarked to the apprentice, "Say, boy, you ought to put some of your money in this association." To William this seemed to be such an impossible thing to do that he replied, "You must be joking, Mr. Duerson; I have no money to invest." The secretary then kindly explained that he could put aside in the homestead association, as a savings proposition, the small sum of one dollar per month. So "Bilfaf" was quick to see the advantages of the plan, and he joined. Ever since he has been an active member of it. He has been a director of it for more than twenty years; has been vice-president and chairman of the finance committee; and for the last ten years has been its president.

Mr. Pfaff has traveled extensively throughout the United States and Canada, and has made tours to Alaska, the West Indies, Central America and the principal countries of South America. For many years he has been one of the "head-line" members of the United Typothetae of America. For a long time he has been a member of its executive council.

Mr. Pfaff is also a member of the following organizations: The National Aeronautic Association, New Orleans Kiwanis Club, New Orleans Italian Chamber of Commerce, New Orleans Chess, Checkers and Whist Club, life member of the Southern Yacht Club and the Rex Mardi Gras Association, in which he holds the position known as the "Duke of Printing." He has appeared in many of the famous Mardi Gras pageants.



Modern Typesetting Machines on Book and Catalogue Work

He is president of the Title and Mortgage Guarantee Company, vice-president of the American Bank and Trust Company, president of the board of prisons and asylums of the city of New Orleans, director of the New Orleans Permanent International Trade Exhibition, treasurer of the Community Chest, director of the Milne Home for Boys, treasurer of the New Orleans Social Workers Conference, director of the Seventh Street Protestant Orphans' Home, director of the Charity Organization Society, president of the board of trustees of the Parker Memorial Methodist Church, and is president of the Motor League of Louisiana. He is chairman of the finance committee of the Charity Hospital of the State of Louisiana, an institution of over 1,500 beds and caring for more than 15,000 clinic and outside patients every month. He is treasurer of the Louisiana Society for the Prevention of Cruelty to Children and is a past president of the Louisiana League of Building and Loan Associations. Moreover, he is treasurer of the Prison Reform Association of Louisiana.

During his two years as president of the New Orleans association of commerce William Pfaff has welcomed many a convention to New Orleans; has addressed the Tulane University School of Commerce, the United States League of Building and Loan Associations and various business organizations. He has acted as toastmaster at numerous banquets, including those of the New York Employing Printers' Association, the Milwaukee Typothetae, the Southeastern Master Printers and the Louisiana Homestead League.

His only "hobby," in addition to reading the classics and fine literature generally, is work, with a desire to be helpful to others. He devotes about one-third of his time to civic affairs; one-third of his time to charity work and about the same amount of time to his own business. Largely through his efforts the printing business in New Orleans has been placed upon a high plane. Haphazard methods have been abandoned for efficiency, system and service. He has impressed both the business and social life of New Orleans with his sterling qualities of heart and mind, and he now, deservedly, occupies a place in the esteem and affection of the people of his home town that is second to none.

"Blessed is the man who is in love with his work," and Mr. Pfaff is such a man. "I am always thankful to Almighty God for the privilege of being a printer," he remarked. "There is more genuine satisfaction, comfort and education — as well as profit — to be had by close attention and work in the printing business than in any other trade or craft. As every other business must come to the printer for service, he naturally acquires a great deal of knowledge and experience which he could gain in no other way."

Standards of Tissue Paper

By E. H. NAYLOR

Secretary-Treasurer, Tissue Paper Manufacturers' Association



EN years ago, during the war, the United States government found it necessary, as an emergency measure, to quickly simplify and standardize various lines of manufactured products — in this way eliminating duplication and unnecessary sizes and styles. The results were so satisfactory that this program has now been carried

on in times of peace as an economic measure. A year ago it was suggested that the division of simplified practice of the United States department of commerce might be of assistance to the manufacturers and merchants distributing tissue paper in bringing about certain simplifications and standardizations. This met with the hearty approval of the National Paper Trade Association and the Tissue Paper Manufacturers' Association, which appointed a joint committee to work out a program.

After a thorough study had been made of the sales volume of different sizes, a program was recommended which eliminated many of those found to be little used in the aggregate but which in some markets caused more or less of a demoralized condition. Then a series of meetings were held, to which manufacturer, merchant and the consuming public were invited. The department authorized the use of certain labels and seals bearing the government guaranty of standard count and size in accordance with the adopted program.

It is felt that by conforming to these standards the economic benefit will be so great that in a reasonably short time the entire industry, including manufacturer, distributer and buyer, will automatically adopt them for the sake of protection.

One measure which will be of the greatest assistance in bringing about general acceptance of the program is the cooperation of the salesmen in educating their customers to confine their specifications to the standard sizes and count. The education of the buyer is a very important factor in the ultimate success of the plan.

The merchants have been requested through their association to hold special meetings for the specific purpose of carrying on this propaganda through their salesmen to the ultimate consumer, so each merchant is holding meetings to instruct his salesmen, in order that the message may be correctly and intelligently presented to the customer, showing how he, the customer, will be benefited in the end.

By no means the least of the benefits to be derived from the use of authentic labels and seals is the effect it must have upon the unscrupulous merchants and manufacturers who in the past in many instances have deliberately and wilfully misrepresented their merchandise, particularly as to size and count.

It has been gratifying to both merchants and manufacturers to note the coöperation which the bureau of weights and measures of the state of New York has accorded the manufacturers in their attempt to stamp out short-count practices. Credit is surely due the bureau staff, who devoted much time and energy in securing evidence against a corporation which had been violating the law and against whom a conviction was obtained. This corporation was found guilty in the court of general sessions and was fined by the court the sum of \$500. It is hoped, in view of this heavy fine, it will be unnecessary to impose the maximum penalty of the law, which provides a prison sentence.

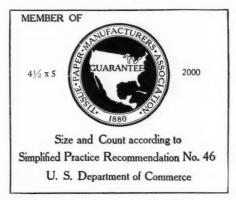
The standards adopted by the National Paper Trade Association and the Tissue Paper Manufacturers' Association upon recommendation of the department of commerce are as follows: No. 1 and No. 2 sheet tissue, 20 by 30—480 and 24 by

36-480 (sizes to be standardized on basis of 24 by 36-480 — 10 pound). Tissue for shoes, $8\frac{1}{2}$ by 15, 11 by 20, 12 by 24 and 13 by 26 (sizes to be standardized on basis of 24 by 36-480-10 pound).

Napkins (bulk flat napkins, 1,000 to package) — Plain tissue (10-pound basis), 13 by 13; full crepe, 13½ by 13½; semicrepe, 13 by 13; oversize, 18 by 18.

Toilet Paper — Sheet toilet, 5 by 7, in packages of 500 and 1,000, basis 24 by 36-480-10 pound. Roll toilet, 1,000 and 2,000 sheet rolls, basis 24 by 36-480-10 pound, in the following sizes, which alone shall bear the label: $4\frac{1}{2}$ by 5, $4\frac{1}{2}$ by $4\frac{1}{2}$. On unbanded toilet paper the label shall be placed on the carton. Size and count shall also be placed on all shipping containers of all of the above grades.

All rolls of toilet paper bear the association seal as illustrated, which guarantees to the buyer correct size and count:



Likewise all sheet tissue paper, as a guaranty of size and count, bears the label on the wrapper of each package of tissue paper as follows:



You can tell the grades of tissue by the color of the label as follows: Purple, rag; blue, No. 1; red, No. 2; green, manila; black, colored; brown, anti-tarnish kraft.

It is believed that the government, the manufacturers and the merchants have surely done their part in their attempts to elevate the tissue business to a higher standard and to eradicate certain pernicious evils which have in the past placed serious obstacles in the way of the honest and legitimate manufacturer and merchant.

It is hoped that the public or consumer of tissue paper will indeed be sufficiently interested to do their share toward making these standards effective by confining their orders to the standard sizes and count.

It Almost Took Our Breath Away

THE INLAND PRINTER has friends all over the world. It has one especially good friend in Pittsburgh, named Edwin H. Stuart. Mr. Stuart is an excellent printer and a success both as a printer and as a business man. Part of this success he is kind enough to credit to the good advice and helpful hints he has received through The Inland Printer in years gone by. Recently he issued an Inland Printer number of his house-organ, Typo Graphic, in which, among a number of highly complimentary references to The Inland Printer, he offers us the most glowing tribute that we have ever had the pleasure to read. It is contained in the following article, which appeared as the leader in this well planned and perfectly produced house-organ:

Example and Inspiration

The Inland Printer has been our Bible for twenty-five years. We have read each issue religiously from cover to cover. It has been a guiding star—an example and an inspiration. It has always conducted a column of kindly criticism wherein it reviews specimens sent to it from every corner of the globe. How well we remember when we sent our first package of specimens and then awaited with fear and trembling to see what the good old Inland would say about us. Well, they didn't discourage us too much. Instead, they pointed out errors in spacing and simple fundamentals which would help us to become a better craftsman.

We sent more specimens and got friendly little pats on the back. Their constructive, helpful comment encouraged us in our work and also taught us that setting type correctly was quite a bit more than a mere mechanical trade.

We sent specimens for many years. Many were reproduced—some in color. One month the editor said that young printers would do well to study our work and we thought that at last we had arrived.

We have one good joke on the INLAND. We sent a package of specimens and they were reviewed in a June number. The Editor said: "Your work is perfect—it is faultless—we have nothing to criticize—only words of commendation."

In the July issue the Editor said we were improving all the time. Considering what had been said in the preceding number this sounded like sarcasm. We wrote the Editor and told him that according to universal belief the only perfect man died some 2,000 years ago.

The Inland quickly explained that the regular editor of the criticism department had been on his vacation during July and the subsequent editor had failed to note what had been said about us in the June issue.

The fell clutch of circumstance has divorced us from the field of design except for some of our own direct-mail advertising which we construct as a labor of love on evenings, Saturday afternoons, Sundays and holidays when you, dear reader, are having what constitutes a good time according to your own idea of a good time. However, we never have lost interest in this specimen criticism department and never shall.

Styles of typography change and craftsmen must read and study if they are to keep in touch with the latest modes. Laws of common sense, readability and balance do not change, but decorative ideas do. Little touches transform mechanical typesetting into an art.

We have secured scores of subscribers for The Inland Printer and have recommended it far and wide. This is as little as we could do in return for the information it has given us and the ideas and ideals we have gotten from reading it.

We look back over the last ten years and see the progress of craftsmen with whom we have come in contact, some of whom we have been able to help and many of whom have helped us-Gruver, superintendent of Mac-Gregor-Cutler Company, whose work is known far and wide; Simon Trust, master craftsman, a quaint and humble character of distinctive personality; Matt Henderson, typographic designer for William G. Johnston Company, our foreman for more than two years, a boy who is doing splendid work every day; Eugene Vacco, typographic designer for the Vreeland Press, New York city, a clever Italian lad of lovable disposition, one of our own pupils; and last, but not least, George W. Kinnard, who came with us when we occupied a little room not big enough to allow one to swing a cat by the tail, and who today speeds many thousands of dollars worth of beautiful high grade typography through our studio every month-typography that arouses the admiration of our clients and the envy of our imitators-all of these and many more read THE INLAND PRINTER each monthevery line, from the outside front cover to the outside back cover. They discard the daily papers with its baseball scores, screaming headlines, and crime scandal for a first look at the INLAND.

Roosevelt said every man owes some of his time to the upbuilding of the profession to which he belongs. We have tried in our feeble way to pay that obligation, but were we gifted with the literary skill of a Shakespeare, the oratorical skill of a Demosthenes, the consistency and steadfastness of a LaFollette, we could not do one-tenthousandth of the good work done by The Inland Printer. Here's three cheers and a tiger. All together now. Long may she wave.

case

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By J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

Finlay Brothers, Hartford, Connecticut.—The "Human Nature in Type Folk" is an attractive and readable booklet, in the production of which no serious fault whatever can be found. The title is unusually good and the text, in which are related the characteristics of the type faces in your plant, is not only interesting but gives the impression that it represents printers who appreciate the finer features of typography and who know their business from A to Z. It is a very convincing piece of work.

S. Vance Cagley, San Francisco.—Your Caslon broadside scores high; it is one of the most attractive items of the class we have seen in some time. The fact that the sheet is large and the type is small makes a satisfactory reproduction impossible, otherwise we would show it for the pleasure and benefit our readers would experience from viewing it. With beautiful type as a basis, fine arrangement, an unusually good use of white space, good paper and excellent printing in pleasing colors, the item as a whole is something to be quite proud of.

THE FRANK WIGGINS TRADE SCHOOL, Los Angeles.— Folder title pages and booklet covers, predominating in the latest collection submitted by you, are of exceptional grade. Composi-tion and printing are excellent and colors are pleasing and thoroughly harmonious. The spacing between lines, however, is sometimes too close. In view of the large amount of white space in the title page, "Graduating Exercises," done for the University of California, the two quoted display lines, set in Goudy Handtooled capitals, are too close; lines of capital letters should never be set solid, for as all of them are full height there is not the advantage of the space at the top of most lowercase characters. On the other arrangement of the same copy, where the main display is italic, the lines of the central group are too closely spaced to look well — even in the lower case. Spacing that is satisfactory in a solid page or large group of lower case, with all lines of even length, doesn't suffice in a few lines of open display when lines are of varied lengths, especially when there is a lot of white space in the page as a whole. The Inland Printer cover is interesting and attractive in a way. The inner panel is a shade low, but the main weakness is that this panel and the dis-play in it are too small, con-sidering the size of the page. On a cover or title page—on any page, in fact—the relationship of type and page is an essential quality; the type may be too large or too small, as it is in this case. It's a question of proportion.

C. F. Johnson, Portland, Oregon.— Your work indicates good taste in arrangement and good judgment in display, but none of the specimens you submit scores high because of the poor assortment of type faces used. Text (Old English) is a good style for occasional use, that is if it is one of the better designs, like Caslon Text, for example. The Old

English you use most is one of the poorest of several available; if it isn't the Washington Text it is a similar style, the name of which we do not recall. The Engravers Old English, which you also have, is somewhat better. Once in a while, as on the letterhead of a doctor or attorney, Copperplate Gothic is useful, but in nearly every instance where it may be used capitals of one of the better old-style romans would be better. Old English and Copperplate together, however, as on the letterhead for the

breeder of silver foxes, is a bad combination, especially where the latter style is relatively large. The variation in design as well as shape, the former being usually rather condensed and the latter extended, is then more especially pronounced. The only light face roman you seem to have is a modern letter, probably cast on the intertype or linotype, but don't get the idea that the source is at fault; the manufacturers of both linecastmanulacturers of both linecast-ing machines can supply you with mats. for stylish old-style faces. The style, though satis-factory for the body matter of publications, is not suitable for job printing. Century Bold, also frequently seen in your work, is another poor type face; the light faces of this form, either mod-ern or old style, are among the most legible types available and are excellent for body matter, but are hardly stylish enough for job or display work. The bold, however, is atrocious. We note from your specimen book that you have a few sizes of Caslon Old Style, which prints like it were old and quite badly worn. We find none of this letter in the specimens, probably because of the reason mentioned. The point of the whole thing is that every job you have submitted could have been done in Caslon Old Style and by the mere change to a good face would be characterized as excellent. But there are other good fonts, of course. Goudy Old Style, al-though not as good a "book face" as Caslon, would be bet-ter for the class of work you do-general job printing; Clois-ter and Garamond are other fine faces. You have too great a quantity of type faces and not enough quality; better trade all you have for full fonts of one of the old style romans mentioned, in the full range of sizes.

do and note the improvement.

THE AKRON TYPESETTING
COMPANY, Akron, Ohio.— The
circular on which you reproduce
an ad, that appeared in a local
paper alongside your own handling of the same copy is a

Set the work just as you now



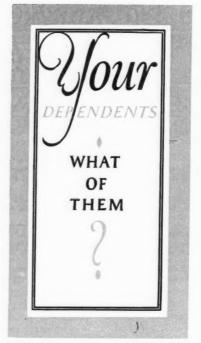
Dene Dictum, Benedicte!

If any pilgrim monk come from distant parts, if with wish as a guest to dwell in the monastery, and will be content with the customs which he finds in the place, od not perchance by his lavishness disturb the monastery, but is simply content with what he finds, he shall be received, for as long a time as he desires. If, indeed, he find fault with anything, or expose it, reasonably, and with the humility of charity, the Abbot shall discuss it prudently, lest perchance God had sent him for this very thing. But, if he have been found gossipy and contumacious in the time of his sojourn as guest, not only ought he not to be joined to the body of the monastery, but also it shall be said to him, honestly, that he must depart. If he does not go, let two stout monks, in the name of God, explain the matter to him.

Saint Benedict.

Handsome broadside by John Henry Nash, San Francisco, the 11 by 17 inch original of which is printed in black and vermilion on a heavy hand-made toned vellum-like sheet.







Title pages of three striking folders executed for a bank by Paul Ressinger, Chicago artist. Although drawn designs, they are nevertheless suggestive of ideas for those who work only with type and its accessories.

mighty effective demonstration of the power of good typography. While the original is fairly representatypography. While the original is larly representa-tive of newspaper ad. composition, your arrange-ment in Caslon—well displayed, carefully spaced and effectively whited out—is so much better there is really no basis for comparison. GENE GEER, Lake Forest, Illinois.—Let's

mention the good features of The Scoronor Magazine first. Except for the initial one, the text pages are delightful. The type is clear and the size is just about right for the average eye. The heads are dignified and pleasing; in fact, the only fault of any con-sequence with these pages is that there are considerable variations in the white space around cuts. Note the white margin under the title beneath the cut on page 5 in comparison with that at the sides of the cut; the white space should be even all around. The second line alongside initials is in every case indented too far; an en quad of the size of type in use is sufficient. An initial size of type in use is sumcent. An initial should not stand out in too bold relief; it should seem part of the type group. We regret to say the cover design doesn't create a very favorable impression or make the book appear interesting and inviting. The type face, Hobo, has character, of course, and if it were used only for the name of the paper it might be advantageous; it would distinguish the name of the paper. But with the titles of the articles, the volume and number and the price in the same face, the advantage it would have provided Tace, the advantage it would have provided if used only for the name is not realized. The fact, too, that the titles are so large detracts from the name; really, it doesn't stand out at all as the name of a publication on the cover should. But, worst of all, the court wires the imprecion of housing the stand out at the standard provided the standard the cover gives the impression of having just been "thrown up" without care or thought; it isn't a design. Considering the size of the page, some good ornamentation would be a help; it would give "color" to the page and overcome the present effect of the page and overcome the present effect of severity. An inner panel, with an ornament worked in, perhaps, enclosing the titles would emphasize them more than they are now, even if in smaller type. At the same time, these items, being smaller, wouldn't detract so much from the name. Now, as to the initial page of text: The page as a whole looks unbalanced because the title at

the masthead is so narrow and the page is otherwise full width. The pyramidal effect, also, is not pleasing. In the absence of some device in the way of design to make the masthead the full width of the

type page, it would be better to set the name of the paper in one full line rather than the three



Everybody in the shop wanted to go fishing, & they all wanted to go at the same time, so cided to shut up shop till they all get back. The place will be closed from the tenth of July to the twenty-sixth. This is not the usual way of arranging vacations, but what else can you do when folks you work with through the you do when loss, you work with rrough the year develop decided notions about the proper time to go fishing? If it seems unbusinesslike to shut up shop for two weeks, I can only say that business is not everything. But having a certain amount of native caution, I do hope that Herbert Fleishhacker will not hold this thing against me if I ever ask him for a big loan. JOHN HENRY NASH . Printer . San Francisco

The announcement of John Henry Nash, San Francisco, reproduced above is interesting not only for the excellence of typography, printing and hand-made paper, but for the manner in which the message is expressed. It reveals a talent of Mr. Nash's not heretofore so effectively brought to our attention, namely, a most appealing use of words.

short ones. That, of course, would not emphasize the name Scoromor, for with "the" so much shorter than "magazine" the second word in caps. would look bad, because out of center. The effect of the page as a whole would be greatly enhanced if the panel "contents" were placed in the center of the page from side to side, the matter of

the two columns being set narrow measure around it. In its present position at the top of the first column this panel throws the whole page out of gear. The word "contents" is too small, not because it required greater prominence, but because if set in larger type, it would contribute a certain larger type, it would contribute a certain decorative touch to the page and also make it appear more interesting. This would be evident, especially if the words were set in italics of some modestly decorative letter. The presswork is very good.

The presswork is very good.

MORTON PRINT SHOP, Grand Rapids,
Michigan.—There is much to commend on
the brochure for the Morton Hotel; and
very little to condemn. The typography and
layout of the text pages, with interesting
marginal illustrations, is fine. The illustrations in brown seem just a little heavy, however, especially where portions of them appear under the printing of the type in black. The brown might have been just a little lighter without the detail in the cuts suffering, and the clarity of the print would be improved. Some of the pages appear too low; in most cases this could have been overcome by printing the upper cut a little higher, which would be an advantage in itself as the cuts are sometimes large and come too close together as now printed. come too close together as now printed. The type of the pages is also too nearly centered, and hence too low. You will "get" this point particularly well if you consider for a moment the final page, on which there are no cuts. The title page, also, looks bottom heavy; it would have been a simple matter to raise the cut at - which, coming to a point, can be closer to the border at the top than at the sides—and also raise the larger display lines. The major weight of a page should be above the center to obviate monotony and the effect of being below center, caused by an optical illusion. It should be higher than necessary for the above mentioned reason in order that the relationships of white

Evening

Service

Organ Brelude-"A Voice is Calling" Bach Boxology, Creed, Inbocation

Behold, bless ye Jehova, all ye cervants of Jehova, that by night stand in the house of Jehova; lift up your hands in the sanctuary, and bless ve Jehova.

Dpmn 374-"Onward, Christian Soldiers" Responsibe Reading-1 Peter 2:1-15 (N. T. Page 257)

Organ Interlube

Seripture Leggon - Romans 12

Anthem-"O Thou that hearest prayer" Davies Praper (Closing with Lord's Prayer)

Announcements and Offering

Offertory Prayer

Offertory Solo — "By Babel's river-side"

(Walter N. Green, bartione) Grant-Schaefer All things come of Thee, O Lord and of Thine own have we given Thee. Amen.

Dymn 647-"Ring out, wild bells"

Sermon by Thorndyke King Grayson
Thome-"Confermed or Transformed"

Praper

Response

by silent prayer.)

The Lord bless thee and keep thee; the Lord make His face to shine upon thee, and be, gracious unto thee; the Lord life up His countenance upon thee, and give thee peace. Amen.

Dymn 645-"While with ceaseless course the sun" Benediction - (Congregation Seated. Followed

Organ Prelube-Allegro con fuoco Introductory Sentence

Inhocation

Anthem-"I will lay me down in peace" Williams Spmn 162-"Crown Him with many crowns"

Scripture Lesson-Ephesians 4: 17-31

Organ Interlube Draper

Response

Unto Thee, O God, do we give thanks, for that Thy name is near Thy wondrous works declare. Show us Thy mercies, O Lord, and grent us salvation. Amen.

Announcements and Offering

Offertory Prayer

Offertory Solo-"Praise the Lord with exultation"

(Flora E. Jason, Contrako)

Sermon by John Timothy Ralston

Praper

Hpmn 334-"Here, O my Lord"

Reception of Rew Members

Communion Serbice - Sacrament of the Lord's Supper

Praper

Dymn 292-"Break Thou the bread of life"

Benebittion-(Congregation Seated. Followed by silent prayer.)

An idea on the treatment of church programs, something a great many of our readers have occasion to do and which, therefore, is another reason, besides that of excellence, for showing it. From a collection of ideas issued to advertise its papers and to help printers by the Strathmore Paper Company.

space will represent good proportion and variety. space will represent good proportion and variety. The color effect, brown and black on India tint stock, is one of the most pleasing and satisfactory of the softer combinations, which, by the way, are desirable on a dignified book of this nature. A flamboyant effect would be most inappropriate.

inappropriate.

THE FOSS-SOULE PRESS, Rochester, New York.—"Come In," the booklet for an architect, featured by illustrations of buildings he has planned, is a fine piece of work in all respects. Presswork is beautiful, as it also is on your folder. "Do You Advertise in Trade Papers?" on which two large process color illustrations are printed to show the fine grade of work you do. The book for the Genesee Valley Trust Company is of equal merit; in fact, the receipt of anything but the best from you would cause us to think the world was going to pot.

us to think the world was going to pot.

ROBERT C. HALL, Eugene, Oregon.—In general the memorial broadside for Prince L.

Campbell is very good; the item as a whole makes a pleasing impression. The initial is unstructive in itself and fits the space poorly, the white space in and around it being rather "patchy." The type matter looks too solid, and as we do not core for his masses of holes. and, as we do not care for big masses of bold face, even in the handsome Goudy face, we feel certain the appearance of this item would be better if it were set in light face—the same size as the larger of the two in which you have size as the larger of the two in which you have set the body matter — and leaded out a little. Of course, the group would be larger, but it may very well be; there is more white space in the form than is necessary or even desirable. The idea of starting in one size of type and finishing a group with a smaller one may be all right in a newspaper ad,, but it doesn't express dignity and refinement such as an item of this kind

B/G SANDWICH SHOPS, Incorporated, Chi-ago.— Echoes is an excellent house-organ; the

Second Presbyterian (

REV. THORNDYKE KING GRAYSON, B.D., MINISTER.

Title page of the program reproduced above, an unconventional treatment, therefore of particular interest. The original is printed in brown on cream-colored antique paper of fine grade.

type face is an attractive and clear one of ideal size; make-up is neat, dignified and orderly; and the printing is first class. In fact, the only fault of any consequence concerns the margins; the top one is wider than the bottom and the back is wider than the front, just the reverse of what they should be each way.

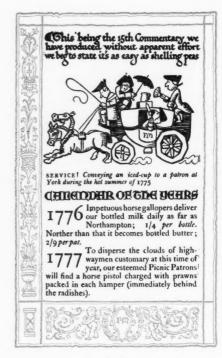
TRUST BROTHERS PRINTING COMPANY, Pittsburgh.—We understand what you are up against dealing with customers who do not appreciate your brand of printing. Why business men who can understand that one automobile costs more than another because more is put into one of the better grade can not understand that there than another occause more is put into one of the better grade can not understand that there is a similar difference in printing is beyond us. Of course, a printer who has only a small assortment of old, worn and out-of-date type faces, who doesn't study his business, who doesn't know how to do good work and who does not operate on a business basis can beat a quality printer on price. But, in printing, more than almost any other thing, the best and most expensive may be cheapest in the long run, that is, based on what counts, results. There should be, and we feel sure there are, enough business men in Pittsburgh to keep you going strong once you have found them all and you can then refuse the business of those pikers who don't run their businesses on the live-and-let-live policy. A comparison of your Schneider announcement, "June Weddings Have the Call Now," stylishly set and in thorough keeping with the illustration of the groom, with last year's cheap and gaudy card, set in several unattractive and incongruous type faces, should unattractive and incongruous type faces, should prove to a child that yours is worth considerably more, even more in proportion than any difference we imagine there was in price.

GLENN CRAMER, Albion, Nebraska.—The News letterhead and envelope are especially fine. Our statement has special significance because the writer has an aversion to yellow,



Detaitlity is the printers golden
EGG OF FORTUNE; IT KEEPS PENCE IN HIS
pockets, and pride in his heart. That craftsmanship with
which we devise a daringly original arrangement of type
ornaments of the workmanship with which we compose
your specified copy are joined in the one word. Versatility.
When we set up your serious message of plain type and
illustration we do it better BECAUSE of the very fact that
we can do the decorative trifle so well. When inspiration
of practicality go hand in hand, there is true versatility.

Advertising Agencies' Service Company 20 Creative Typographers Who Help with Type



(2)

Striking advertising circular featuring a clever decorative headpiece, made up from border units, executed by Albert Schiller, New York city. The type combination, Old English and Kennerley, is not only effective but ties in beautifully with the ornamental device and the beautiful paper used.

The original is printed in black and dull green.

Representative page from unusual booklet by Spottiswoode, Ballantyne & Co., London, although most of the text pages are in three colors, black, red and blue. The quaint illustration and lettering has the flavor of the old illuminated books, although other pages are more representative of the pre-printing style than the one shown above.

particularly one that has not been enriched with a little orange.

MORRIS REISS PRESS, New York city.—The portfolio of your specimens, with, in some cases, the same forms as previously used by your clients (done by other printers), is full of interest. The improvement you made over the original specimens is so marked that any one should recognize it.

THE MARCHBANKS PRESS, New York city.— As a boy the editor of this department admired, studied and benefited from seeing the product of your press in trade papers. The admiration and benefit continue undiminished. A notable fact about your work is that it has changed little throughout these many years—and it is generally regarded as rating among the best today. This would indicate it was considerably in advance in those other days. Simple, dignified, natural display of handsome and clear type faces like Caslon Old Style, which you use almost exclusively, is the ne plus ultra of typography. We regret the specimens in the recent package you so kindly and generously sent are either black and white work or the colors are so used we can not get color separation plates, for we know our readers would profit from viewing them, as we have. The program (booklet) for the production of Henry IV. is as fine from the standpoint of printing as the typography, but, as far as that goes, we have never seen any details slighted in your work.

HINDUSTANI TYPE FOUNDRY, Allahabad, India.—
Considering what we feel can not be the best of conditions the specimens you submit are very good. Apparently your pressman has gotten the most from the process color illustrations, which are interesting. Typography is neat, and arrangement and display are quite good, but, of course, the work would be better if you had better type. The contour of the type group of the Hindi-Mandir letterhead is not pleasing because of your attempt at a squared effect with lines unsuitable for that form of arrangement.

If the two words of the second line, "Publishers" and "Booksellers," were brought together, with



As the name across the front implies, the cover here shown from the house-organ of the Kier Letter Company was previously used by the company named across the center. In obtaining its use Janet Olson, president of the prominent direct advertising organization, made a ten-strike.

just a dash between, the line would be a little longer than the address (third line), making a graceful and pleasing inverted pyramid of the three lines. The name and title of the managing director could be placed on the left side, off to itself—in two lines rather than one, the second being in line with the present location of the one line. The colors are pleasing. The choice of inks for printing the cover "A Most Successful Hindi Journal of the Day" was not good, red on the yellow stock having insufficient contrast to cause the letters to stand out sharply, especially since the type is outline (De Vinne). The effect is also too warm and not pleasing on that account.

OSCAR F. WILSON, Rockford, Illinois.—" Proofs" (No. 5), a reprint of your newspaper advertisements, is, if anything, better than previous numbers—as we recall them, of course. The advertisements should have been resultful; they look like winners.

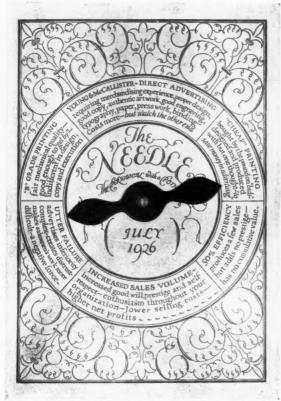
WALTER C. McMILLAN, New York city.—"The Man Who Was Color Blind" is an impressive advertising book showing notable advertisements of the "shelter" group in full size and all executed in process colors. This item certainly demonstrates the value of showing articles that go into or on the home in their natural colors. Format, typography and presswork are of unusual merit.

and presswork are of unusual merit.

The Mayers Company, Los Angeles.—We agree, the Livingston-Bogen betrothal announcement is "different." For the information of other readers, let us state this announcement is a white handmade card with the date at the top, then a small illustration-ornament of a "dandy" apparently eloping with his belle and, below this, the words "Sylvia Livingston and Robert Bogen have decided." Your letterhead is a dandy.

J. E. Strong. Berea, Kentucky.—We believe a

J. E. Strong, Berea, Kentucky.—We believe a centered arrangement of type matter on the cover of *The Pinnacle* and a page border for the sake of unity would better satisfy you than the present





Two house-organ covers that show thought and which are all their names imply. The subtitle of Young & McCallister's The Needle is "The periodical with a point." Here there are two points. When one of them points to "cheap printing" the other points to "utter failure"; when one is pointed at "Young & McCallister" the other directs the eye to "increased sales volume." Clever! The house-organ cover at the right is by The Holmes Press, Philadelphia, and is printed from halftones in black and green.

style. Since the paper stock is very dark gray, the style. Since the paper stock is very dark gray, the smaller type matter should have been in larger and bolder types. These lines are not clear and are especially difficult to read by lamplight. The inside pages and the ads. are very satisfactory in display and makeup, but some of the halftones are too pale.

NATHAN WIESENBERG, New York city.—We commend you on the novel and effective letterhead for the Triart Binding and Mailing Company. The layout is novel, yet the effect is pleasing.

JACK PENN, Houston, Texas.—The cover for the program of the Retail Furniture Association is nicely arranged and displayed, although the type is too small for the border and the size of the page, especially since the stock is dark. The inside pages are also neat, but the lines of the title at the top of page 6 are too closely spaced and appear crowded.

Avoid setting whole words and lines in italic capitals.

CHARLES R. SHARP, Seattle.

- The blotter, on which the major display is in Goudy Handtooled, is in general very satisfactory. The exceptional letterspacing of the second, third and fourth lines — necessary, of course, to square up the group of the main group—is bad. But the group need not have been squared, in fact where it is necessary to use such wide spacing between letters to make words of unequal length the same length in type the desire for a squared group should be curbed. Also the line "incorpo-rated," in considerably smaller type than the others, looks very bad as spaced out to the length of the line "Independent," set in thirty point; the letters are set apart the equivalent of two or three letters, capitals at that. Even with the other three lines

letter-spaced as they are, the blotter would be greatly improved if this one line were brought in short, in fact letter-spaced - no more than the very little that is necessary to make caps. look their best.

HAROLD SVENSON, Milwaukee .- Specimens are neatly arranged and well displayed, but, of course, are not what they would be if a good old style roman had been used instead of the Copperplate Gothic. Where and how the vogue for the crude sans-serif letter started we don't know, but why it persists is more than we can understand. When, as on the card for the Insurance Exchange Barber on the card for the Insurance Exchange Barder Shop, the Copperplate is combined with Wedding Text—two strikingly different forms, the very antithesis of each other—of course there's a jar. The "Guest Night" program is neat and the type face is a good one. However, the rules below the initial "G" in the first line look very bad; they are purposeless and throw the page out of balance. The three lines of the main group would be better without this made-up ornament, if just centered. A spot of ornament between the groups would be proper and, if good ornament, would add interest to

the page. The inside pages are very good.

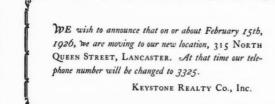
CALEB O. SMITH PRINTING COMPANY, Atlanta. The announcement of your purchase of a former competitor's equipment is attractive and

former competitor's equipment is attractive and distinctive.

Herald Printing and Stationery Company, Decatur, Illinois.—"That Boy of Ours" is a fine piece of work, although we think the appearance would be better if the type on right-hand pages were started a little higher. The pages appear bottom-heavy. Paper and presswork are excellent.

Trustworthy Service" is an unusually interesting and high-grade booklet, indicating fine skill in all departments, particularly layout. The color printing is excellent. Other specimens are of similar grade, the various menus being quite "catchy" and attractive.

"catchy" and attractive.
QUEEN CITY PRINTING COMPANY, Charlotte, North Carolina.—We like the cover of the
booklet "Selling Performance,"
produced for the McClaren Rubber Company. The effect is pleasing and the design is also strong in attention value. While some of the halftones are not as snappy as we would like to see them, these are from photos made of cars and trucks on the road, plainly unretouched — and quite properly — so we feel your pressman has gotten the best possible results. The paper throughout is very good; the only thing we do not like is the



A good workman will do the common, everyday sort of job in a manner becoming to him-self, and so, Michael M. Mohn, Lancaster, Pennsylvania, must be a good workman. Note the emphasis the roman small caps, gives the important points.

fact that the heads over the testimonial letters and other items throughout the book are set in Cheltenham Bold capitals. These are responsible for a certain dullness in the typography — monotony, one might say — because of the squareness of the lines and because the capitals are not so readily comprehended as lower case would be. A line in capitals is sometimes a godsend to typographers, enabling them to make a line necessarily small stand out through the contrast of form between caps. and lower case. It may also aid sometimes in bringing about pleasing shape in design. But lines should be set in capitals only occasionally; a lot of them leave a bad taste. Beside the disadvantages enumerated above they are too stiff and formal for

general advertising use. On one of the folders the halftones of cars are too small to expect the best result in printing; otherwise, the smaller pieces are good.

GATEWAY PRINTING COMPANY, Seattle.—You have been very nice to continue to send Okeh regularly, although we have not mentioned it for some time. We can not, of course, mention every issue of any house-organ, but like to get them nevertheless. The issue just received is featured by a very clever made-up border, printed in blue. The best feature, however, is the variety of content and the effect of variety — related, of course — in the make-up. Most printers' house-organs lack this effect; they look as if their object was to obtain recognition from the American Institute of Graphic Arts. Every page is alike or so nearly alike as to give the effect of so being. A printer's house-organ — any one's, in fact — should be "spicy" rather than dull, even though beautiful typographically. A little jazz may help a lot.

THE EUSTON PRESS, London.—
Proofs of large cuts, poster style, printed in colors from linoleum blocks, are beautifully done. They demonstrate the possibilities of "home-made" blocks for reproducing large illustrations on cards, posters and the like in the wood-cut technique. Thank you for sending them; surely you don't expect us to help you in the production of something we've never done ourselves, and which so far as comparison with other work of the kind we've seen appears to be as good

WILIAM ESKEW, Portsmouth, Ohio.—"It was in 1896;" a beautiful folder composed in Poliphilus type, the popular modern version of the font of Aldus Manutius, is excellent. Relating the circumstances of your entry into Portsmouth as a "Knight of the Road"—it sounds better than tramp printer—the text interests us exceedingly. The success you have earned, financially and in obtaining international recognition for your work, is the more outstanding because of what would be characterized a bad start.

TALLERES GRAFICOS, J. CANTU LEAL, Monterey, Mexico.—Specimens are the best we have received from your country; they equal the best-grade printing done anywhere. You have good Goudy type faces.

You have good Goudy type faces, the items are exceptionally well designed and set up, and the printing is excellent. The cover of the booklet, "Nuestros Servicios," in blue and gold on a beautiful blue laid cover stock, is especially noteworthy. You may be justly proud of it.

a deautiful one and cover stock, is especially noteworthy. You may be justly proud of it. THE HERALD PRESS, Albany, Georgia.— Booklets and school annuals submitted by you are high grade; presswork, probably the most important element in work of this kind, is excellent.

Robert S. Frick, Sellersville, Pennsylvania.— Stationery forms of the *Item*, set in italic and printed in brown and green, are excellent. Spacing is very good.

RELIABLE PRINTING COMPANY, Montreal, Quebec.

—We consider the invitation for the wooden anniversary of Mr. and Mrs. Lustgarten decidedly clever.

From the postscript of your letter, "completely made by O. Leduc with wood," we assume that the all-over printing, suggesting by grain that the printing is done on veneer, was done from a wood block cut by Mr. Leduc. If that is the case, he did a wooderfully fine job.

ing is done on veneer, was one from a wood block cut by Mr. Leduc. If that is the case, he did a wonderfully fine job.

GITHENS-SOHL CORPORATION, New York city.—

"What About This Danger Line?" is one of the cleverest advertising booklets we've seen in months, Playing upon a theme featuring the extensive advertising of a well known tooth preparation, and with which every one is familiar, the title arouses instant interest. But, in your case, the danger line marked by red is just above the eyebrows. The clever cut-out in the cover and several of the first

by the merit of the work you send. We always felt you would make good, so are proud as well as grateful for your letter in which you have such nice things to say about us. The Mariner is an unusually good school annual. The binding, featured by clasps in brass effect on the black leather binding, suggesting the fittings of an old-time seaman's chest, is particularly fine. The text pages are interesting and attractive, too, and demonstrate a remarkable combination of talents: your ability to superintend a printing plant of the size of Brown & Saenger's, to plan a book of this character and merit and, most unusual of all, to make the actual "working" drawings for all the borders and panels. You have exceptional ability in decorative design. We agree that the result from the border plates would have been better if a fine screen halften and

that the result from the border plates would have been better if a fine screen halftone had been made instead of Ben Day zincs; in places the borders do look weak and spotty, yet, on the whole, they are praiseworthy. We also agree that the book would be better if the body type were an old style, like the Cloister, instead of the "modern" machine face. However, practical considerations—particularly those determined by price—must often rule, and you have done an unusually fine piece of work with what you have. Printing is very good and the ads. are excellent. We do not admire the sectional titles in red and gold. They lack weight, the effect is too warm and the red is too strong in value to balance the gold. The smaller forms are also years good.

effect is too warm and the red is too strong in value to balance the gold. The smaller forms are also very good.

W. L. SLOCUM, San Francisco.—
In view of the fact that political printing is generally without taste, display merit or of real publicity value, the specimens of that kind submitted by you are remarkable. The removal announcement for Miss E. Lewis, on one card of which another, smaller, bearing the woman's name and former connection, is tied with pink ribbon, is very "catchy" and attractive. The pink used for printing the border and initial of the larger card is too weak in value, however, especially for the initial, which appears to recede from the type matter in black. It is even weaker than the ribbon, which suggests that the ink has faded or dried into the stock, although if it were in the exact "shade" of pink as he ribbon the initial would still be too weak. One should make allowance for fading and the absorption in the paper, but, particularly, select items for printing in such weak colors that are heavier than those to go in black, so that the amount of color laid on will compensate for its weakness. An initial to be printed

THE BEBOUT PRINTING COMPANY, Cleveland.—"If Balzac Had Seen Pittsburgh" is an attractive folder and is especially interesting and effective from a publicity standpoint, because it is printed on black (cover) paper in white and a light will correct value. Gesting off the

in color with a certain type should be heavier than if the initial is to be in black along with the type

dull orange-yellow. Getting off the beaten path insures attention, but to go too far is another matter.

another matter.

A. D. HAYWORTH, Washington, D. C.—Of course you don't expect us to say your new letter-head with the tall potted plant in colors from top to bottom along the left-hand side is pretty. If you do, you're doomed to disappointment—for we don't consider it so. As a novelty and as a change—for a limited time—it has merit, but you will tire of it sooner than of a less flamboyant heading. The line "The Invisible Trinity" (in red) is too weak in tone value, but the display of the three words in a triangle rule panel—"Hayworth," "Printing" and "Washington," making the triangle that suggests the invisible trinity—is effective. Why make the slogan so nearly invisible?

A Dialogue

(AN EDITOR AND HIS AMANUENSIS)

Containing some Ironic Deductions in regard to the DUKE OF WELLINGTON; also a Comprehensive Attribute to the little known but Sanguinary Propensities of GEN. TOM THUMB

AN EXCERPT FROM THE WORKS OF Gilbert A. A'Beckett

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ADVENTISMENT. To be concise and fit—that surely is the essence of design in all the Arts is that are practised. In arriving at that consummation from an abundance of material, extraneous measures are only to frequently insured. Should this come about in the latter stages of a work's development, the aroom—"When in duabs, take the simplest measure, 'angustistelf as a safe one to follow, tending as it does to the exclusion of baneful "ADDENDA". With this and the Reader's happy solutions to similar rads, in mind, at a respectfully hoped that some amount of spremative entertainment may be derived from the broadside which is now presented.

Introduction set in the style of a Colonial title page of a folder by Percy Grassby, Boston. The upper group is on a section folded down and overlapping a bottom section of the sheet, folded up, on which the lower group is printed. The folder opens into a long, narrow sheet and is especially effective on that account as well as because of the excellence of the typography.

inside pages, through which, from a page farther back, the words "Mental Impressions" appear on the forehead of the portraits on the pages referred to—a different portrait, "president," "sales manager" and "prospective buyer," featuring each of those pages—excites interest in what is to come. This is told under the head "mental impressions" on page 7, the last one facing the front. The idea of using a large initial letter "I" on the inside of the last cover page (folded), slit along the sides for the insertion of the reply card, is likewise clever. Art, layout, typography and printing measure up to the standard of the conception.

ROBERT R. RICE, Sioux Falls, South Dakota.— We remember you, as well as your father, and are happy to learn you have done so well, as evidenced al

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The Inland Offset Lithographer

By Frank O. Sullivan

Problems pertaining to Offset Lithography will be discussed under this heading with a view to offering practical assistance, and to the widest possible dissemination of accurate information regarding the offset process.

Photolithography and Offset Lithography

Part XIX. - By Frank O. Sullivan

It is remarkable how thoroughly and consistently the ink manufacturers have analyzed the needs of offset lithography—and the progress they have made in making suitable inks for use on the offset press. Little was known of these requirements at the time the first offset press was placed in operation in 1906 in New York city. The same thing was true of the paper manufacturer. When it became known that this new process of lithography, with its speedy method of production, necessitated paper and ink of different working qualities, they ably came to the front in the production of quality inks and paper.

The reason there is more trouble encountered in the workshop than is good for the industry is not altogether due to the lack of progress made by this industry, but is apparently due, if not solely, to the lack of constructive coöperation between these industries and the lithographers. There exists much speculative theory, but very little of practical get-together spirit.

Chemistry is sufficiently advanced to determine just what paper will do to ink under permanent and changing conditions. Not all the paper is made of the same raw materials and under the same conditions, neither is all the paper subjected to the same mechanical or chemical treatment. Inks, too, are made from a multitude of raw materials under vastly varying conditions and subjected to physical and chemical treatments of considerable difference. With this knowledge there should be no difficulty in putting a paper on the market accompanied by a statement showing under what condition a particular paper will give satisfactory service, and what inks are best suited to get the best results in offset lithography. If that was done, paper and inks could be made suitable partners in the hands of lithographic pressmen. In the main their knowledge is confined to shop experience, which is not always a very reliable knowledge. The pressman may have a general, but very seldom a book, knowledge concerning paper and inks. Practically the same lack of knowledge concerning offset lithography may be applied to the paper chemist and the ink chemist. They may be wonders in their respective lines of work, yet lacking practical lithographing experience they are hampered by shortcomings which may be found in many makes of paper and ink.

Printing ink consists of three essentials — the body, called the base; the vehicle, better known as the varnish, and the pigment or dye, which is the coloring matter.

The first ingredient is of so little importance to the lithographer that we may pass it without further comment. The second ingredient — the vehicle or the varnish — is very important to the printer as well as to the lithographer.

Varnish is made from different kinds of oils, but for lithographic inks, and more especially offset inks, the most suitable vehicle is prepared from linseed oil, which must be thickened to a thin, fluid varnish consistency, either by heating for some time at a high temperature, or by blowing air through it at a lower temperature, or by means of both methods combined. The viscosity of this varnish must not be very great, as the ink must be of suitable consistency and yet contain as much pigment as possible — much more in proportion to vehicle than in the case of ordinary letterpress inks. Offset inks should be short and of a somewhat buttery consistency, but not too greasy, as the grease tends to form a tint on the plate.

On the other hand, they must not be too tacky, for sticky inks pile up on the plate and cause the lines to spread, which is also a serious defect. This objection also applies to inks that dry too quickly and, moreover, such inks will make frequent washing of the plate necessary, and every time it is washed the life of the plate is shortened.

The ideal offset ink should, therefore, possess the following characteristics:

- (1) Strength of color to produce the necessary intensity when printed.
- (2) A relatively high proportion of pigment to vehicle, as only a small amount of ink goes on the plate, and to obtain a properly colored print a great deal of pigment must be carried in a relatively thin layer of ink.
- (3) Consistency short and soft, yet such that while the greater part of the ink that gets on the paper consists of pigment, it contains enough vehicle to hold the color without rubbing.
- (4) Tack sufficient only to enable the ink to feed well and distribute properly.

(5) Drying action only moderate and on no account excessive. Where the specific weight of the pigment or coloring matter exceeds that of the varnish the vehicle will allow the coloring matter to sink, causing, as a result, poor printing. On the other hand, where the vehicle's weight greatly exceeds that of the coloring matter, the varnish will sink (especially on soft paper) into the body of the paper, leaving the coloring matter on the surface of the paper unprotected. An ink without an adhesive to the paper has little wearing qualities.

Some reference should be made to reducers for stiff inks, for it is frequently found desirable to reduce the consistency of inks that have thickened somewhat with age, and such additions are often made on the machine. The reducers in most frequent use are weak lithographic varnish or boiled oil without driers. Vaselin or paraffin oil are occasionally used, but even in small amounts they have a tendency to spread the work on the plate, and to make the printing strike through. If, however, the ink is much too tacky, it may be reduced with a small quantity of vaselin, tallow or lanolin, but this will tend to

reduce the strength and intensity of color. Ether and amyl acetate have both been recommended to make the ink distribute well without detracting from the strength of color, and in some cases a volatile solvent has successfully achieved this object, but for the most part it is dissipated before the ink leaves the fountain and therefore has little effect beyond further vitiating the heavy air of a possibly none too well ventilated pressroom.

Colors are divided into three main groups. Group 1 consists of earth colors, Group 2 consists of mineral colors and Group 3 combines the well known coal tar products.

Earth colors are freed from the raw material by a process of dissociation, meaning a water treatment. The coloring matter thus obtained is subjected to intensive roasting. The longer the roasting process is carried on, the greater will be the tinctorial quality of the color. Earth colors have the desirable property of being sun-fast; unfortunately, the grittiness of earth colors makes them rather objectionable for offset lithographic printing. This grittiness has a tendency to not only wear away the image on the plate, but also to spoil the properties of the rubber offset blanket.

Colors derived from minerals adapt themselves remarkably well for printing purposes. However, the demand for colors in the graphic arts industry is so great that the color products from mineral sources is proving altogether inadequate.

There are natural and artificial mineral colors. The natural mineral colors are procured by the employment of purely mechanical processes, whereas artificial mineral colors are the result of chemical processes, and are secured through predetermined precipitations. In this rather complex process there are employed various salts, acids and alkalies. The only mineral colors which are not the result of a predetermined precipitation are lead and zinc white together with the manufacture of ultramarine and cinnabar.

A very large range of beautiful colors is procured from the chemical process of precipitation. Most of these colors and hues are fast to light, but, unfortunately, a number of them are easily attacked by alkalin materials, such as soap, washing powder, salt products, etc.; therefore it is a foregone conclusion that such colors would not be suitable for lithographing labels and wrappers which are designed for containers holding products of an alkali nature.

Those of our readers who care to dig deeper into the practical methods of inkmaking should read the articles of Edgar S. Hanes, F.I.C., F.C.S., of London, England; also "The Making of Printing Inks," by Allan Hafenmayer. Frank B. Wiborg has recently written a history on "Printing Ink," with a treatise on modern manufacture and use. It is an excellent volume.

There are also color diagrams having a black disk in the center — the result of printing the three primary colors (red, yellow and blue) one on top of the other. These three primary colors are shown around the edge of the disk, and it is from these three colors that the secondary colors are produced by mixing them in pairs. For instance, yellow and red produce an orange; yellow and blue a green; red and blue a purple. From these secondary colors branch out the tertiary colors, which result from mixing secondary colors. Green and orange mixed together produce a citrine and green and purple mixed, an olive. There is no set rule of mixing primary and secondary colors; therefore any desired number of colors or hues may be obtained from mixing primary and secondary colors. It is here where the pressman with a sense of color valuation proves himself invaluable to his employer.

In testing colors for their permanency, no method can compare with a practical test, that is, expose a given color to a strong sunlight and to such atmospheric conditions as the printed color will be exposed to eventually. This can be done very effectively by coating a strip of paper with that ink which should be tested; after this is done, cover up half of the paper

strip so that half of it will be exposed to light and moisture and the other half perfectly protected from such influences. For ordinary work, a three to four day test of exposure will prove sufficient. At the end of that time a comparison of the exposed and protected parts will tell the story. A recent invention for such tests, an appliance perfected to take the place of sunlight tests, is the "fadeometer," manufactured by the Atlas Electric Devices Company, Chicago. A forty-hour test on this device will give the same strength of light that one gets from the sun in thirty days. This machine has been installed in many of the lithographing plants, where it is giving excellent service. When it is desired to have a color that will print glossy, a luster can be added to the ink by mixing an oil drier and a fast-drying copal varnish.

White, which permits all the light rays to pass, is not regarded as a color. Nevertheless, white has become a very important factor in lithographic printing, especially so in the metal decorating field, where white is used to serve as the groundwork on the tin. Among the various whites used—lead, zinc and flake—lead stands in most favor with lithographic pressmen. Quite often lead white is used for reducing a color to a required tint or shade; and when this is done, care should be taken not to mix or reduce an ink containing sulphur with lead white. The splendid tinctorial power and transparency possessed by lead white is readily destroyed by sulphur. Where inks which are to be used for outdoor advertising purposes are mixed with lead white, the lead white has to be firmly bound up in a good oil varnish in order to save the color from turning dull or black from possible sulphurous influences of the air.

Ultramarine is a permanent color or as near permanent as it is possible to get in lithographic printing. Ultramarine will stand a spirit varnish brightly without injury to its own excellent luster. However, where ultramarine has to be reduced by a white body, zinc white, instead of lead white, has to be used.

It is plainly evident that the special requirements of the offset lithographing process are receiving the closest attention and coöperation on the part of both the ink manufacturer and the paper manufacturer, and it is apparent that they have every intention of keeping in touch with the developments of an industry which is still in its infancy. For the information contained in the foregoing the writer is indebted to Edgar S. Hanes, Allan Hafenmayer and Carl Halbmeier.

New Lithographing Plant in Pittsburgh

During the month of June the writer had the pleasure of going through the new plant of the Seneca Offset Corporation, Pittsburgh, under the guidance of Clarence A. Whiteside, its president. Although but a month in operation, the plant was very busy and had already turned out some creditable work. The press equipment consists, so far, of one 28 by 42 Harris press and one 38 by 52, with another of the latter size on order. The new corporation occupies the entire fourth floor of a new reinforced concrete building and has plenty of room to take care of expansion. A photo-lith department has been installed and a very competent crew of men is in charge of both the offset press and photo-lith sections.

Clarence A. Whiteside, former president of the local typothetae and for twenty-seven years with the William G. Johnston Company, from which concern he retired as its president to take on the new duties as president and treasurer of the Seneca Offset Corporation, is ably assisted by A. J. Kurz as vice-president and general manager. Mr. Kurz was formerly connected with the National Bank Note Company, Cleveland, and is a master craftsman. William G. Rice, in charge of the offset press division, bears an enviable reputation as an expert pressman. Others associated with Mr. Whiteside are Charles Knuth, Adam Neeb and Oscar Goldsmith.

To Advertise Lithography



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esiesierly and, the pert Y the time this is in print the campaign to advertise lithography will be well under way, and wherever the advertisements appear the slogan, "Lithography" (illustrated below), will accompany them. The campaign is in the hands of the Griswold-Eshleman Company, Cleveland, to whom we are indebted for the following article:

Lithography is to be advertised. Reasons why it should be used by advertisers are to be pointed out in a campaign scheduled to begin at once. This decision was reached at the early summer convention of the National Association of Employing Lithographers at White Sulphur Springs. At this meeting the complete report of

Lithography

Advertising that follows through to sales

Slogan Used to Advertise Lithography

the advertising committee was presented and accepted. This report pointed out how the committee had studied the situation, how it had carefully considered whether or not lithography as a unit could be profitably advertised, and how it had instigated a thorough survey of all the industry's ramifications.

Following this report, the survey and plan was presented by the advertising agency which the committee had chosen for the work. As was brought out, the entire campaign is to be along educational and informative lines. The lithographers feel that national advertisers and advertising agencies will appreciate the kind of information the various ads. are to disseminate. Lithographers feel that advertisers will be interested in having brought to their attention the many advantages of planning to use more advertising material which can be produced by lithography, i. e., dealer helps, window displays, etc.

It long has been recognized by advertisers that a proper coördination of effort, in publications and all along the line down to the dealers, is productive of the best results. Lithography makes possible this coördination of effort. By using lithographed advertising material properly, manufacturers can do a most complete advertising job.

It is the plan of the lithographers that general advertising appropriations should include expenditures for lithography. Advertisers who think of lithography as part and parcel of their advertising plan are those who obtain the greatest return for money spent.

The campaign begins during September and will appear in advertising publications of national circulation. Large space will be used, the ads. in themselves being examples of results and effects which can be obtained by lithography.

The chairman of the committee in charge of this work for the past three years is one of our members, C. G. Munro, and the other members of the committee are LeRoy Latham, of Latham Lithograph and Printing Company, Long Island City; H. H. Platt, Sackett & Wilhelms Corporation, New York city; Colonel William Ottmann, United States Lithographing and Printing Company, Brooklyn, and Carl R. Schmidt, Schmidt Lithograph Company, San Francisco. The general offices are located at 104 Fifth avenue, New York city; Maurice Saunders is secretary.

The Moisture Content of Air



NE of the best pamphlets the writer has read recently, relating to the above subject, is that issued by the S. D. Warren Company. It is called "The Wet and Dry Question" and should be read by every printer and lithographer in the country. It contains much valuable information that can not fail to be a help to the craftsman

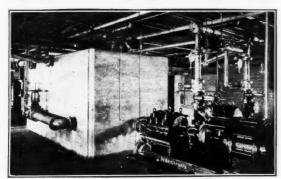
confronted with paper troubles. It deals with normal humidity and explains how each printer or lithographer must determine for himself the relative humidity best suited to his locality:

Every plant may readily determine with hygrometer readings, in conjunction with printing and folding tests, a degree of relative humidity which will give the best working conditions. The problem, then, is to maintain as closely as possible this degree of relative

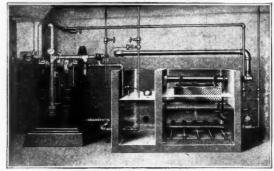
humidity throughout all seasons of the year, with particular attention to the winter months when pressrooms and binderies become abnormally dry because of artificial heat.

Summer or winter, successful air conditioning is mainly dependent upon successful humidification. Sources of moisture must be adequate to meet the greatest demand. Moreover, there must be some satisfactory way of varying the supply so that it will always be equal to the demand of the moment.

It is only within the last twenty years that any thought or attention has been given to humidification. There were many methods in use at that time. Who does not remember the pressman or his helper wetting the floor around the presses? Yet he could not tell you why it was done or what effect it would have on the atmosphere. All he knew was that it would be the means of making the paper run through the press with less trouble.



Parks-Cramer Filter Tank and Pump for Recirculating Water



Sectional View of the Parks-Cramer Concrete Filter Tank

Then there were the pails of water scattered around the pressroom or near the radiators — means for producing vapor by surface evaporation, that was all. No careful, scientific research work and mechanical skill in producing equipment for the absolute control of humidity had been given to the subject up to that time, and even then it did not commence in the graphic arts field.

It began among the cotton manufacturers and other manufacturing industries and finally, just a few years ago, the paper and printing industries began to take cognizance of the fact that possibly the moisture content of the air had something to do with their paper troubles. It had considerable to do with them, as has been found by actual experience with humidifiers in some of the larger printing and lithographing plants throughout the country; also in some of the paper mills.

In the previous articles relating to the humidification of printing establishments we have dealt with some of the con-



High Duty Humidifier as Installed

cerns who have specialized along the line of equipment suitable for the graphic arts industry — Bahnson, Bentz and Carrier. In this number it is our purpose to give you a detailed account of the humidifiers and automatic humidity regulators manufactured by the Parks-Cramer Company, of Fitchburg, Massachusetts. It was in 1911 that Stuart W. Cramer of this company originally developed what is now extensively used and known as the high duty humidifier.

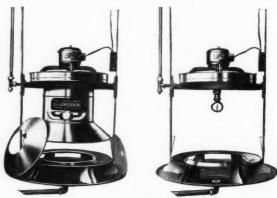
Water is supplied under high pressure (ordinarily about 150 pounds)

through pipe lines from a centrally located pumping unit. Each humidifier contains a spray-generating nozzle of the impact type, located in a cylindrical casing. Below is a drainage pan to provide for the collection and return of unevaporated water which flows through a return pipe to a filter tank, from which it is recirculated. A fan mounted above propels a powerful air current through the humidifier.

The shape and relative positions of the casing and pan are such that only the finest spray escapes. The warm and relatively dry air enters from above, is drawn through the head, charged with moisture and cooled to the wet bulb temperature. It escapes from the annular opening below at high velocity, in a complete and nearly horizontal circle. The spray is quickly evaporated and the resulting vapor is rapidly and thoroughly diffused.

This effective distribution of fine spray over the maximum possible area insures complete and extremely rapid vaporization even at the highest humidities.

The fan is propelled by a direct connected motor, driven by either electricity or water jet, according to requirements. Different models of this humidifier, all of the same general type, are used



High Duty Humidifier-Showing Accessibility for Cleaning

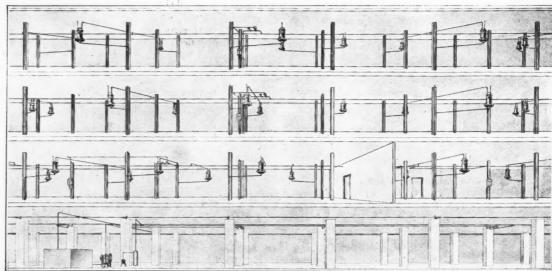
for different conditions, so that the evaporating capacity and area of distribution may be perfectly adapted to the requirements of plant construction and humidity to be produced.

Units are suspended from factory ceilings, so located as to insure a wide-spread and uniform circulation and the best possible humidity conditions.

Units of exceptionally high capacities are used where the requirements are most severe and units of smaller capacities are installed in relatively larger number when high humidities are required at more moderate temperatures.

The air is thoroughly cleaned during its passage through the humidifier by intimate mixture with the spray. Dust, lint and bacterial atmospheric impurities are thus precipitated in the drainage pan, passing with the unevaporated water through the return piping to a centrally located tank. Here all foreign matter is removed by a gravel bed filter; accumulated impurities are rejected to waste by periodical washing and flushing. Fresh water to replace evaporation is constantly added to the purified return water, which is redistributed to the humidifiers by means of a circulating pump at the necessary pressure. (See illustration of this pump on the preceding page, page 931.)

In winter, steam under control of a thermostat is usually admitted to the tank so that circulated water may be held at any desired temperature.



Typical Installation With Automatic Regulation

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cge ng y te pis at dThe high evaporative capacity and thorough distribution of moisture effected by the high duty humidifier are especially advantageous in hot weather and account for the strong cooling effect. Even when windows are closed there are so many small avenues of escape that vapor is rapidly diffused to the outside air and carries away with it as much heat as was absorbed by evaporation of water. In hot weather it is advantageous to encourage and increase this diffusion of vapor by opening windows because the cooling effect is thus increased.

By opening the windows moderately the vapor is permitted to escape more rapidly. The immediate consequence is an increase in demand for moisture to maintain the relative humidity. This causes the automatic regulators to increase the delivery of moisture from the humidifiers; water is evaporated at a more rapid rate to meet the increased demand; more heat is absorbed by the increased evaporation. The room temperature is considerably lowered in consequence.

By opening the windows still further we may progressively increase the escape of vapor and progressively lower the temperature, provided the capacity of the humidifying system is sufficient to meet the increased demand for moisture.

The cooling of the room lowers the amount of atmospheric moisture which the room requires in order to produce a given relative humidity; the wet bulb temperature has been lowered; we have the great advantage of a comfortable, refreshing and airy room atmosphere while still maintaining the desired relative humidity.

To install only sufficient humidifying capacity to produce the required humidity with windows closed is not good judgment.

It is well worth while to provide sufficient capacity to favor reasonable opening of the windows in hot weather and take advantage of the cooling effect which may be thus realized. It is not necessary to invite interference with processing by opening windows so widely that strong drafts will result when there are high winds. A very moderate window opening — less in breezy weather than in still weather — is quite sufficient to develop the cooling effect which is secured by a high rate of evaporation.

The importance of liberal capacity for cooling effect holds true whatever the type humidifier, but the high duty humidifier is especially adapted to produce the maximum of benefits in this respect. The perfect spray and its wide distribution insure satisfactory operation even at extremely high capacities. In well equipped plants it is usual to find temperatures ten degrees below those outside.

Lithographic Topics By "Sully"

ONE OF THE BEST arranged lithographing and printing plants that I have visited lately is that of W. G. Johnston Company, Pittsburgh. The plant comprises two floors and is located at 1430 Ridge avenue. Two offset presses, a battery of cylinder and job presses, and a photo-lith department equipped with cameras and a step-and-repeat machine enable the Johnston company to turn out quality as well as quantity product. This consists of catalogue, direct-mail advertising literature, high-grade bank and commercial stationery and color offset lithography of all kinds.

I am in receipt of the patent specifications of a new photographic printing machine — an American invention. R. J. Smothers, of Holyoke, Massachusetts, is the inventor, and his model of this machine looks very much like a linotype with an added photographic apparatus attached to the body of the machine. The patent states: "This invention relates to a photographic printing machine, more especially to what may be termed a photo-print linotype machine, and has for its object to provide a machine of the class referred to, having means for assemblage of characters, designs or images in successive line-like arrangement, successively printing photographically each assembled line upon a sensitized surface of the desired length and width, and then developing and fixing the print for use in connection with subsequent producing of

a printing plate, capable of being employed in direct, offset, textile, color and rotagravure printing." Sounds good and the principle looks good, and if this idea can be carried out to success and a practical machine made and operated, then it seems to me that we will have the edge on some of our English brothers who have been working along this line for years.

It is only recently that establishments have come into being for the making of complete black and white and color press plates for offset lithographers. The first to install a complete photo-lith and step-and-repeat equipment was the Inland Offset Corporation, Chicago, and I understand this company has all it can do in that line. Information has just come to me that the Offset Gravure Corporation, Long Island City, will commence the making of endurance plates for the trade by the Grass method. William Grass, who until recently has been in charge of the offset department of the *Pictorial Review*, where he successfully installed his process, will have charge of the platemaking department in the Offset Gravure plant, and will be ready to serve the trade after September 1.

From the plant of the Walton & Spencer Company, Chicago, there comes to me a series of nine small blotters which are to be used in an advertising campaign by that company. They are made to fit in a No. 6 envelope and can easily be enclosed in a regular letter without any additional charge for postage. The blotters are executed in black and white and colors, are well lithographed by the offset method and should prove of excellent advertising value to the company. It is well known that blotting stock is a very difficult material on which to print by the offset method, and that there are not many of the lithographers who care to undertake this kind of work, especially where both sides of the blotter may be used for blotting purposes, as are the blotters being sent out by the Walton & Spencer Company in this instance.

Some weeks ago I had the pleasure of going through the plant of Arthur Thompson & Co., of Baltimore, who do only high grade bank and commercial stationery and greeting cards, and I was agreeably astonished at the high quality of workmanship that was in evidence in every department. The black and white commercial stationery, the color letterheads and the greeting cards bore the stamp of excellence in every particular. With such product to back up its sales it is no wonder the company has grown to its present proportions and profit-making returns. Arthur Thompson, the president — a genial, levelheaded business man — must have had some insight into the future of such a business when he founded it. At any rate, he put quality above production and that accounts for much of his success. Keep on as you are headed, and the future is yours for the asking or within your easy grasp.

THE FOLLOWING ANNOUNCEMENT has come to me regarding the change in the name of the Typon and Typary Press, Incorporated: "Polygraphic Company of America, Incorporated, herewith announces that it has taken over the entire business and operation of the photolithographic offset plant of the Typon and Typary Press, Incorporated, at 237 Lafayette street, New York city. Polygraphic Company of America, Incorporated, is a purely American corporation, organized under the laws of the state of New York and none of its stock is owned by foreign individuals or interests."

The above company operates both a Potter and a Miehle offset press and has made a specialty of photo-lith work in the reproduction of books, pamphlets and magazines. In all of its work, which has been very creditably done, it has exclusively used the TRP film and TRP photographic stripping paper with very great success.

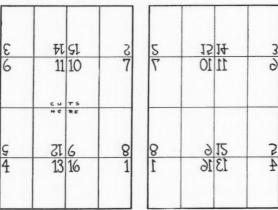
The Science of Imposition

Part II.— By JOHN REED



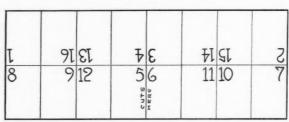
TONEMEN acquire a wide knowledge of presswork because of intimate contact with that department. It is the writer's contention that one should also be sufficiently familiar with bindery operations to enable him to bind a book complete, by hand, at least as well as an amateur photographer makes snapshots, and it is for this reason

makes snapshots, and it is for this reason that, in the following text, folding operations are stressed, and, perhaps, seemingly unnecessary repetitions occur, in lieu of a

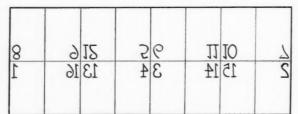


PRESS SHEET STONE LAYOUT
FIG. 5.— "Straight" 16-page work and turn. Horizontal and vertical lines represent folds.

tabular list of layouts. For while this is not less important than other features of imposition, it is needless to have other than the few standard folds at finger ends, particularly when it is considered that there are upward of twenty different ways of



PRESS SHEET



STONE LAYOUT
Fig. 6.— "Long" 16-page work and turn. Horizontal and vertical lines represent folds.

laying out a four-page form, all of them practical. It is therefore obvious that any attempt to memorize layouts for all forms, black and color, would result in chaos.

LAYOUTS FOR HAND AND MACHINE FOLDS.—To fold a sheet for making a layout it is not essential that the full size be employed, as this operation does not include dimensions; yet it is desirable that proportions be the same until such time as familiarity with page locations in a form makes the paper layout unnecessary.

In the problem under consideration a layout sheet one-fourth the area of the regular stock, or $12\frac{1}{2}$ by 19 inches, is entirely satisfactory. Fold a sheet of this size exactly in the middle of the long way. The reasons for thus dividing a sheet in half for dummy layouts are (1) to reduce it to the size of one-half of a perfected or backed-up sheet, and (2) to retain sheet intact so that after folioing, the sheet when unfolded

will present on one side a copy of the printed form, while on the other side is inscribed the "stone lavout." Place this folded sheet upon a table with the folded edge away from the edge of the table nearest you. With sheet in this position, turn the right-hand side over to the left-hand side and fold in the middle, as described under "Margin Making." Twist the sheet toward you in a quarter circle with right hand and fold right side over left side as before. Twist once more, again fold, and page one is uppermost, with head toward you, as always in this method. (At this fold the work is wire stitched.) Folios are now inscribed at bottom of pages in the following way, the dummy being opened only far enough to admit pencil point: First write 1 on uppermost page, skip two pages, leaving them blank; 2 and 3 are written on next two pages; two pages skipped; 4 and 5 on next two pages, two skipped; the next two written and two skipped, and so on until 16

Press Sheet Stone Layout
Fig. 7.— "Vertical" 16-page work
and turn. Horizontal and vertical lines
represent folds.

is inscribed on the last page. Unfold dummy, numbered side up, and place beneath it a small piece of carbon paper. Then, in the upper right-hand corner of each odd page, inscribe a duplicate of figure at bottom of page, being sure that carbon paper is beneath that part of dummy upon which you are writing, the object being to inscribe duplicate figures (in reverse) upon that side of the sheet which faces down. Repeat this operation on the upper left-hand corner of each even page, and your sheet presents, on one side, a copy, in miniature, of a printed press sheet, while the other side bears a diagram in reverse of the relative positions the type pages should occupy upon the imposing stone, as illustrated in Fig. 5.

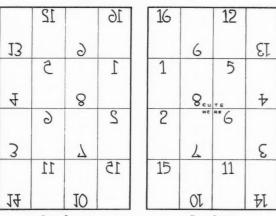
The above is called a "straight" sixteen work-and-turn form for hand folding, and can also be folded on all standard

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right-hand machines with some slight alterations, which is explained under "Folding Machines."

Contingencies frequently arise which make it necessary to lock a form other than in the regulation way, necessitating a different layout for the same number of pages.

The "long" sixteen is particularly useful for long, narrow pages. It consists of two rows of eight pages, placed head to



STONE LAYOUT

Fig. 8.— "Legal" 16-page work and turn. Horizontal and vertical lines represent folds.

head. To illustrate a comparison, the size of the page in hand (6 by 9) will be considered. Sixteen pages this size, laid out the long way, would require a sheet 50 by 19 inches. A sheet $9\frac{1}{2}$ by 25 inches makes a suitable layout dummy. This sheet is folded in the center of the long way. Place sheet on table, folded edge to right, turn fold over to left and fold in center again, twist toward table edge in a right-hand quarter circle, fold, twist again and fold. (At this fold the work is stitched.) Pro-

91 51

9 10

11 15

13 14

PRESS SHEET

13 14

11 12

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1516

STONE LAYOUT

Fig. 9.— "Music" or "Oblong" 16page work and turn. Horizontal and vertical lines represent folds.

2

9

ceed as before to write folios at bottom of pages. Unfold and repeat odd and even folios at upper right and left hand corners, respectively, of each page, using carbon paper beneath sheet to secure stone layout in reverse. This sheet now presents on one side a press sheet copy and on the other the stone layout, in reverse, of the "long" sixteen-page form, Fig. 6. It will be noted here the form differs from the "straight" merely in that that half of form containing page 2, which is technically termed the "inner" half, has been twisted so that page 2 is directly opposite page 1, horizontally, instead of vertically, as in the "straight"

sixteen. It is expedient to cut a sheet one-half size of above layout sheet, fold and folio it in the usual way, making a perfected sixteen-page circular. With the "outer" and "inner" halves of this sheet alternately compare with "outer" and "inner" sections of stone layouts of both "straight" and "long" sixteens. This should be tried with all forms to become familiar with the "where" and "why" they differ.

The "vertical" sixteen differs from the "long" sixteen in this particular, that it consists of two rows of companion pages placed back to back with head to head and feet to feet alternating. It differs in folding dummy in that the first two folds are parallel to each other, the third or last fold being a right angle to the parallels. Parallel folds are made by turning over the sheet and folding twice without making the twist; after the second parallel fold, twist, fold and page 1 appears uppermost as usual, with head toward you. (At this fold work is stitched.) Folio for press sheet and stone layout, and result is as in Fig. 7.

These forms illustrate two ways that book forms differ with relation to the dimensions of the sheet. In the "straight" and "vertical" the type pages are placed perpendicular to the narrow way of sheet, while in the "long" sixteen, pages are perpendicular to the long way.

The "legal" fold consists of two first folds parallel to each other, and the third and last a right angle to the parallels. Legal documents are so fashioned that the tops of odd pages and the bottoms of even pages meet heads and feet together at the binding. The sheet is divided in center as in "straight" sixteen and placed on table with fold away from near edge of table. Turn right hand of sheet over to left and fold in middle. Without altering position of sheet, make another middle fold parallel to the first fold. Right-hand quarter twist toward you and fold in middle. (At this fold the work is bound.) Make a final righthand quarter twist, and the result is a blank sixteen-page "legal" fold with page 1 uppermost, head toward you. Remembering that every other two pages are blank in this, as in all work-and-turn layout dummies, a most expeditious manner of folioing the "legal" dummy is to place the figure 1 at the head of page 1 and, while the dummy is right side up, inscribe all odd folios at bottom of their respective pages. Twist dummy until page 1, still uppermost, is upside down, from your viewpoint, and inscribe all even folios on their respective pages, with top of figure toward bottom edge of page or with even pages upside down with relation to the bound work. The sheet is unfolded and all odd folios transferred from bottoms to tops of pages. Place carbon paper beneath sheet, trace over folios

with a hard pencil, and on one side is a press sheet representation, while on the reverse side will appear stone layout of a "legal" sixteen, Fig. 8.

The "music" or "oblong" fold requires two first folds parallel to each other and a final right-angle fold. As before, the sheet is folded in center and placed upon table with the fold, in this instance, toward the near edge of table. Two folds are made, parallel to each other, a right-hand twist and a right-angle fold, and page 1 is uppermost with the head toward you. (At this fold the work is bound.) The process of inscribing folios for press sheet and stone layout are



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91/51

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STONE LAYOUT
FIG. 10.—" Japanese" 16-page sheetwise (printed one side only). Horizontal
and vertical lines represent folds.

B1 A1

15 16

sheet and stone layout are the same as before described. The result obtained is illustrated

The "Japanese" fold differs from all others because, when books are bound in the "Jap" manner, the paper is printed on one side only and books trimmed top and bottom, the fronts presenting an uncut appearance, every two pages having fronts folded. This is the only fold after the book is trimmed. It is side stitched and bound in some artistic style, the cover usually overhanging. It is always best to consult the bindery regarding the number of pages to be folded at one time in Japanese style,

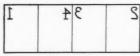
the probability of irregularity in bindery operations being manifold where too great a number of folds in a sheet are attempted at one time. Consequently the "Jap" sixteen herewith will prove signally efficient because it is made up of four continuous four-page forms and may be cut to fold as four fours, two eights or the uncut sheet as a sixteen, which is inexpedient, as it requires one parallel and one accordion of two

and three folds, and it would be necessary to pass it through folder twice to

PRESS SHEET Fig. 11.—" Straight" four-page work and turn. Vertical lines represent folds.



STONE LAYOUT



STONE LAYOUT Fig. 11B.—" Long" four-page work and turn. Vertical lines represent folds.

PRESS SHEET

STONE LAYOUT Fig. 12.—Six-page work and turn. Fold on vertical lines.

perfect. The smaller sheet is best for folding. The number of signatures which may be printed together is limited only by size of the press. The layout, Fig. 10, illustrates the manner in which this sheet folds as a sixteen, or cuts for four fours or two eights. Referring to the stone layout, or "blank" side of sheet, the first fold is made by turning A over to A1; second, turn B over to B1; on printed side of sheet turn C to C1, D to D1; next flop dummy and turn E to E1 and F to F1. Sheet for dummy layout should first be folded for "straight" sixteen to provide guides for folioing and making folds easier.

The four-page form is a "straight" sixteen with twelve inside pages removed and the four corner pages closed up. The

817 56 PRESS SHEET



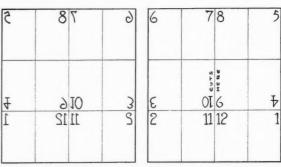
STONE LAYOUT Fig. 13.— "Straight" eight-page work and turn. Horizontal and vertical lines represent folds.

"long" four is one-half of a "long" sixteen with the inner pages removed and the outside pages closed up. In this, as with the preceding forms, fold dummy layout sheet in middle of the long way, place sheet on table with fold toward you, fold once and page 1 occupies the usual inverted uppermost position before you. With the "long" four, fold sheet in middle of long way, place on table with folded edge to right, make another right-hand fold and page 1 is as usual. Folio these dummies, open, and result is illustrated in Fig. 11.

For the six-page dummy fold a sheet in the middle of the long way, place on the table with fold away from you, make a right-hand fold at a point one-third the distance from right to left of sheet, make a quarter right-hand twist, then another quarter right-hand twist, fold, and page 1 is as usual - uppermost with the head toward you. Folio, open, and result is as Fig. 12.

For the eight-page dummy a sheet that has been folded in the middle of the long way is placed on table with fold toward you. Make right-hand fold, twist, another fold, and page 1 is as usual. Folio, open, and Fig. 13 results.

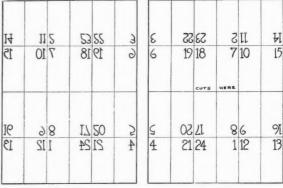
In twelve-page saddle-stitched work the accordion fold is introduced. A sheet folded in the middle of the long way is



STONE LAYOUT PRESS SHEET Fig. 14.—Twelve-page work and turn. Horizontal and vertical lines represent folds.

placed upon table with folded edge away from you. A righthand fold is made at a point one-third the distance from the right to the left of the sheet, sheet is then "flopped" or turned over so that first mentioned fold is near you instead of away from you, again fold right to left, forming an accordion fold, right-twist sheet, fold, and page 1 occupies the customary position. Folio, open; result is illustrated in Fig. 14. The accordion fold is employed to prevent buckling paper.

In the twenty-four-page layout there are three right-angle and one parallel folds. Place a sheet, which has been folded in the middle of the long way, upon the table with folded edge away from you. A right-hand fold is made at a point one-third



STONE LAYOUT PRESS SHEET Fig. 15.—Twenty-four-page work and turn. Horizontal and vertical lines represent folds.

the distance from right to left of sheet, right-twist sheet, fold in middle, right twist, fold in middle, then fold in middle without twisting, making final (parallel) fold, and page 1 occupies usual position. Folio, open dummy and result is as Fig. 15. There are several ways of handling twenty-four-page forms which will be explained in the proper place. The above is not the best, but is simple and exemplifies the utility of this system of dummy folding.

The thirty-two-page form has four right-angle folds. A sheet, folded in the middle of the long way, is placed on table rd

is

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with folded edge away from operator and four folds and three right-hand quarter twists are alternately made. Folio, open dummy and Fig. 16 is the result.

In the foregoing the process for making right-angle folds has been treated rather exhaustively to demonstrate that, once mastered, these folding operations are seldom forgotten, and secures one in the knowledge that though all layouts are for-

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16	17	24	9	10	23	18	15

16		24	9	10	23	18	15
1	32	S	8	7	92	31	2
4	62	28	5	6	27		3
13	20	21	12	11	22	19	14

STONE LAYOUT
FIG. 16.— "Straight" thirty-two-page
work and turn. Horizontal and vertical
lines represent folds.

gotten, any one can be instantly recalled by the use of this method of folding dummy layouts. From the four-page form to the sixtyfour-page form the operation is the same: A flat sheet of paper is a broadside; fold once, it is transformed into a four-page; right twist, fold, eight-page; right twist, fold, sixteen-page; right twist, fold, thirty-two-page; right twist, fold, sixty-fourpage; doubling number of pages with each fold.

As a means of verifying layouts on stone or elsewhere, all companion page folios, when added together, total one more than the total number of pages in a form,

as 1 plus 4 equals 5, 2 plus 3 equals 5, 1 plus 8 equals 9, 1 plus 16 equals 17, 1 plus 32 equals 33, 1 plus 64 equals 65, 21 plus 44 equals 65, etc. Try it on your next form.

Suppose You Received Proofs! By FREDERICK BLACK

It has been well said that when every one has acquired the ability to put himself in another's place the millennium will have more nearly arrived. At any rate, this is an all-important maxim in the business world. It is not the owner or manager of a successful business who decides its policies. First, last and always it is the customers who really control every decision. Applying this thought to the printing business, we may advantageously ask ourselves, "Suppose we were the customer who received the first proofs — what would be our impression of the printer?"

When a man who has been closely associated with the printing business changes to the "other side of the desk" so that he buys printed matter, one of the several illuminating things he learns is that too many printers fail to properly consider the reaction of their customers when the first proofs are received — the one time when the printer has his biggest opportunity to prove his worthiness of the confidence placed by his customer with the order.

We have in mind two particular printing firms who, by comparison, will illustrate what we wish to convey. Both are conscientious and keenly interested in climbing out of the "hell box" in which so many printers find themselves as a result of years of short-sighted selling policies. Both firms have much the same caliber of salesmen. Before placing his first order with either of these firms, the average buyer would feel that one was as worthy of his confidence as the other.

But when the first proofs arrive — then one firm confirms the buyer's confidence while the other loses it in large measure although, mind you, there is quite likely to be little to choose between the finished jobs. The sole reason for the difference is that one firm has not considered the impression the customer receives from the first proofs.

We stress this matter of "first" proofs because, when they arrive, they are received with much more interest than either the preliminary layouts or even the finished job. It is only natural that the customer should be keenly interested in his first opportunity to see what his job looks like in type. The most carefully prepared layouts give the average buyer but a vague idea of the finished job, and the finished job is, of course, but a natural result of the revised proofs.

Returning to the explanation of the difference between the two printers we are considering, we find that one fails to cash in on his proofreader's ability to build confidence and good will because he allows proofs to be sent out that have not been fully corrected. The natural result is that, in marking these corrections, the customer receives the wrong impression that he is expected to be fully alert if he wants his finished job to be without errors. It does not matter that, even if the customer missed them, these mistakes would have been corrected by the printer when the proofs were returned. The customer has no assurance beyond what he sees in his first proof. This thoughtless printer also sends only one set of proofs which, if the customer clips or otherwise experiments with it, can not be marked for any necessary revisions. Customers also like to have an extra set of proofs to have on hand for reference while the job is on the press.

How much more confidence the other printer builds and, what is more important, how much greater claim he has on his customer's future business by never letting a first proof go out until it is letter perfect! Never does this printer take any chances of jeopardizing the full confidence of his customers by trying to save the small amount of time and effort needed to make corrections and pull a fresh proof. While he relies on the customer's O. K., he relieves his customers of the feeling that they, alone, must take the responsibility for every detail. Even the frequent grammatical errors in the copy have been skilfully remedied or tactfully queried so that the customer invariably has the keen satisfaction of realizing that his copy reads more smoothly than he thought it would. Two sets of proofs are always sent out, of course, and the net result of the care to have these proofs "letter perfect" is that the customer naturally feels that, at last, he has found a printer on whom he can completely depend. Does any printer wish his customers to feel anything more?

Why Statler Keeps on Growing

In Boston is a triangular plot of land on which Statler is planning to build another of his famous hotels, says the houseorgan of the Eaton, Crane & Pike Company.

Statler is not as young (in years) as he was when he built his first hotel. But he keeps on building.

Edward E. Purington described Statler's mental growing process in *The Independent* in one illuminating paragraph:

"Statler is always learning by listening, asking, delving, studying, experimenting. He would rather figure out a new way of doing his work better than join the most exciting game ever played. He pores over trade journals, house-organs and business magazines with the zest of a boy of eighteen grabbing off the sporting news of the daily paper. He mingles with a crowd of experienced travelers in a Pullman or smoker; finds fault with his own system of running a hotel; hears the loose-tongued brethren of the road relieve their minds on the subject; and, with a quiet laugh at the situation, ponders criticisms and puts in effect the valuable suggestions. The source of an idea never matters to him — even a child can teach him lessons to utilize in business."

The printer who reads, ponders and mingles with the public, always looking and listening for ideas, is the one whose business will grow year after year.

How Weeklies Can Get More National Advertising

By Norman J. RADDER

Associate Professor of Journalism, Indiana University



HAT can the country publisher do to get more national advertising? Has there been a tendency to place less national advertising in the weekly paper and more in the daily? Should state publishers get together and offer agencies the convenience of covering the state with one account? These and other questions were asked of the exec-

utives of one hundred leading advertising agencies and manufacturers who place advertising direct, in a survey made by the department of journalism of Indiana University for the Indiana Republican Editorial Association.

It is evident from the replies that there is no lack of interest among advertising agencies in the country weekly. Many executives, instead of merely filling out the questionnaire, wrote two and three page letters setting forth their views in detail. The point on which agencies and manufacturers agree is this: There is need for more data on the country weekly. "There country weekly must sell itself to the advertiser." "Advertising doesn't come to you. You must go out and get it." "It takes advertising to get advertising." These are some of the quotations.

The advice given by F. M. Lawrence, secretary of the George Batten Company, New York, is typical of many replies:

The first thing an advertiser must do is to select his market. He can't select his market without data. Send out information through well written letters as to market covered by your paper. Give full information as to amount and distribution of circulation. Several advertising men referred to the data sent out by the Newark (N. Y.) Courier and Commercial as a good example of how a country weekly should sell itself to the national advertiser. This enterprising weekly gets out a four-page leaflet. Page 1 is an attractive letterhead. Pages 2 and 3, when the leaflet is opened, disclose a map of Wayne county. Along the sides and at the bottom are four neat boxes presenting data on Wayne county's wealth, Newark's wealth, the geographical location and population statistics. The fourth page tells "How this rich territory is blanketed by the Newark Courier and Commercial."

The question was asked if state publishers should unite, hire a paid secretary, and thus offer the national advertiser the convenience of blanketing the state with one account. Agencies differed in their opinion on this. A great many stated very emphatically that they never wanted to cover a whole state; that they wished to use only certain papers and preferred to do their own picking. All, however, stressed this advantage of the plan: A paid secretary would make it his business to send out data, and data are what they need.

Some agency men pointed out that they have noted better business methods in such states as Kansas, Iowa, Washington, Missouri and four or five others that have adopted the paid field-manager plan. The agencies call attention to the fact that negligence in answering correspondence has been one great fault of the country publisher, and this has prevented him from getting more national advertising. In those states mentioned

Wayne County (New York) Folks Earned More Than \$18,750,000 in 1925!

THE NEWARK COURIER AND COMMERCIAL Blankets This Rich Field Weekly With 6,000 Circulation

Wayne County's Wealth

FARMS—Wayne County has 4821 farms, averaging 68.7 acres and with an average value of \$85.76.—Total value (1923 census) \$41,234,428. Farms operated by owners, 4125; by managers, \$5; by ten-

Principal crops, 1926, corn 365-39 bankels, and 707-541 bushels; when 306,326 bankels; patacon 659,986 bend 306,326 bankels; patacon 659,986 bend of operables alone brings into the county from three to five miltion dollar a year. Total value of farm product (1920) averaged \$2800 per farm, reach ing a total of \$335,00,964. For 1925 with higher prices prevailing, the value of farm products in Wayer County exceeded \$35,000,000. The value of farm buildings in 1925 was 21%; more than

INDESTRY—The aggregate payrolls of the various districts in Newsh's tracking for a comprehension of the various districts in Newsh's reading for a comprehension of the various districts of the various districts of the various convey, read-annually \$1,750,000.

There was available for spending it Wayne County in 1925, a total \$1,750,000 of farmers' and leberers' in come. This does not include manufacturers' earnings. Their amount can be estimated from the fact that in Newsh alone the industries are bringing in most alone the industries are bringing in most man \$1,500,000 on year for product has \$1,500,000 on year for product and the product of the product of

HOMES-Of the 13,367 homes in Ways County, 8584 are occupied by owne (1920 crosses).

AUTOMOBILES—Wayne County owner in 1925, 11,300 pleasure cars and 2400 motor trucks. These figures will be exceeded in 1926 by at least 15%.

ROADS—Wayne County has 1348 miles of roads, of which 194 are concrete, or good nacadam. The southern part is crossed by Route 31—The Montream Taril, the most direct route between Syracuse and Rochester. The northern part is crossed by "Route 3," rounting from Buffalo and Rochester to the Thousand Islands. Thousands of tourists use there

Boundary of Wayne County Boundary of Newark Trading Area Follower Followe

Our Geographical Location

BAYNE COUNTY, New York, is on the southern shore of Lake Ontario, with Monroe Countsy on the west, Cayuga County on the east, and Senera and Ontario Counties on the south. It contains 599 square miles, is divided into 15 jownships, and Newark is the largest village.
RAILROADS—Newark is on the main line of the New York Cen-

tral, Wea Shore, the Newark & Marion Railway, and the Rochester and Syracuse electric? Railroad, the Sodus Bay Division of the Northern Central (Pennsylvania System), and the New York State Barge Canal. NEW ARK is on automobile route 31 (all concrete), the shortest route from Syracuse to Rochester. In the touring sorter

Alien Population 3.8%

POPLLATION (1925) is 51,785, of which only 3.8 per cent, is alien, practically 100% white, and about 86% native born. The coordination of the fifteen townships is as follows:

The po	pulation of the fiftee	equirement in	ts as follows:
Arcadia tow	nship	Ontario tow	mship
(includin	z Newark)	Macedon	" 2387
Lyons town	ship 5499	Marion	
		Walworth	"
Galen		Rose	
Palnivra	"	Savannah	"
Williamson		Butler	

Newark's Wealth

MEW ARK is the largest community in the county," its population is 7309. It is 86% native born white, and only 7% altern, the logical fand actual: trading center for the greater portion of Wayne County and the northern bel if Obtatric. It is 33 miles from Rochester, S3 miles

REFAIL_STORES—There are one hunder start one, and two bands, with total resources of over at miltion didlate. There are eight Potestant and one Catholic churches, a Y. M. C. A., a Commun, and two high-grade moving picture thatersone of them costing \$200,000. The village has a strong Chamber of Commerce and a Loun' Clab, and all the important fraterial organizations. Newark's Potenties revening the expension of the control of

It has 43 factories, producing: Cannegoods, furniture, wagon wheels, paper paper boxes, chemicals, auto trucks an trailers, extracta, tinware, foods, tractiot engines, and barler supplies. There are also Electric and Steam Rail road car shops and ten numeries, will

THE WAGE RATE in these shops is high There are no unemployed people or vicant houses in Newark.

NEWARK'S STREETS—Newark's man streets are paved with concrete or brick and ten streets (about 4 miles) are be ing paved during 1926. They are well ighted with modern electric street lights Newark has complete motor firet protection, a never failing water system, an complete sweet system.

THERE ARE NO DAILY NEWSPAPERS PUBLISHED IN WAYNE COUNTY

"We need more data on the country weekly," executives of the leading advertising agencies told editors of Indiana newspapers. Note the completeness with which the Courier and Commercial tells how it covers its territory.

ONTARIO CO

the agencies say they have noted more prompt replies to their letters, bills are rendered on time, advertisements appear according to schedule and checking copies arrive regularly.

Several manufacturers said that they sometimes hesitate to advertise in weekly papers because they are not sure that their distribution has gotten down to the small town. If a state press association employed a secretary he might make a survey or see that publishers in certain counties make a survey, and then the manufacturer would have data for his campaign.

Several agencies offer this advice to the publisher: See that you are correctly listed in Ayer's Newspaper Annual and Directory. If the data in Ayer's regarding a newspaper does not seem to be accurate or complete, that newspaper is always omitted, agencies declare.

Agencies were also asked to answer the question: "Has there been a tendency to place less national advertising in the weekly paper and more in the daily?" About half the agencies failed to reply to this question. Those replying were about evenly divided in answering Yes and No. In affirming their belief in such a tendency, agencies made the following comments: "The presswork in so many weekly papers is poor." "Very few weekly papers will furnish route lists of local dealers."
"Weekly is lax in checking copies." "Weeklies should use twelve-em columns." "Weeklies should have casting box" and "Weeklies don't do a good job casting plates." "Tendency to use fewer weeklies has been brought about by the development of hard roads and truck delivery of city papers. Cost per line per thousand circulation is higher than in daily." "There is always a tendency on the part of all advertisers to buy the utmost in circulation for the least amount of money. The greater values offered by the city newspapers with widespread circulation might very naturally lead to the idea that agencies are discriminating against weekly publications.'

The emphasis in most of these criticisms seemed to be on the matter of service. The allegation is made that the daily offers merchandising service and many weeklies do not. The question naturally arises: How extensive should the merchan-

dising service of the weekly be?

Only one writer (and he was a manufacturer, not an agency man) made a suggestion for a service that would clearly be impossible to give. This suggestion was that free publicity for the product be given with the paid advertising and that the editor "recommend to his readers that they use this product." Apparently there is one manufacturer who needs a lesson in legitimate versus illegitimate service.

All other advertisers ask for services which dailies apparently find it advisable to give, namely, arranging for window displays when a national campaign is carried in the paper, making up a route list of local dealers, and finding out which brand

of cigars, toothpaste or tires sells best in the town.

Successful Printing Slogans

-CAIRON



FFECTIVENESS of the slogan as a successful advertising device has long been recognized by leading printers and printing supply houses over the country, but the adoption of a catchy, pithy, buying phrase is not too general throughout the industry. and particularly among local print shops of various cities and towns. Many opportuni-

ties are also observed for better slogans on every hand, as one views the mottoes of those in the industry or associated therewith. By adopting a slogan printers set an example for printed salesmanship, direct-mail advertisements and their own products in general. Those who have not adopted a slogan have perhaps overlooked an inexpensive medium for advertising and selling their service, as a definite magnetism exists in the catchy slogan which, seen here and repeated there, soon lingers in the air

Without the slightest increase in cost the slogan may be placed on the letterhead, in general advertising matter, sales slips or other stationery. Its selling power and pull have been amply demonstrated.

Slogans that are catchy and oft repeated become a refrain in the public mind, when the name of the printer himself may be forgotten for the moment. This is obviously a great advantage. Or the name of the print shop may be linked with the quality of service in some neat and effective manner; that is, couplet, rhyme or twist-of-phrase. Such is the slogan of Trick & Murray, well known Seattle printers-"In a Hurry-Trick & Murray," combined with a messenger boy in a small inset seen "burning the wind."

In this brief couplet there is a succinct attraction, a subtle catchiness of line, which serves to emphasize the quality of service - speed - of this firm, as well as the popularity of the printers, two distinctive features carrying a strong urge to patronize.

"Get Acquainted With Our Printing" may be effectively utilized as a business builder for the print shop taking its first plunge in the commercial world, and anxious to meet the buyers of printing or have the buyers meet its print service.

"Good Work Quickly Done" is the short appeal of a New York firm specializing in electrotypes. This phrase, while dignified and explanatory, has been so long associated with the house that it may be quickly recognized, yet it lacks the catchiness or pithiness of other slogans, while serving to emphasize two very excellent qualities upon which the company stakes its reputation.

So strikingly true is the slogan of a leading printing ink house of New York, "A Good Printer Needs Good Inks," that its effectiveness as a slogan and business builder is obvious.

"The Hallmark of Quality," "Quality Is Our Watchword," or some similar phrase, may indicate the high-class job that may be expected if patronage is tendered. Guaranties of satisfaction, specialized service or some distinctive feature which another print shop does not stress, such as "Thayer, Specialist in Small Jobs," may form the basis of a catchy slogan that may be used to good advantage by the printer.

Primary importance centers in the selection of a slogan the catchiness or epigrammatic quality of which is such as to form a refrain upon constant repetition, causing the buyer to think of the particular printer when he has a job to be performed, or creating a market for printing where a latent demand exists. Impelling desire should be strong, therefore, to induce patronage, or deliberately and conclusively "sell" the job

Slogans that do not influence business firms or individuals to "buy" by not adequately suggesting by direct or indirect appeal, are not so valuable as those that have such an influence, despite their cleverness. Adoption of a slogan, therefore, which is new, entirely original, implying a clever twist of phrase and carrying the definite urge to patronize some particular print shop, will amply repay the printer.

Chinese Bank Printing in the United States

By JAMES V. MURRAY



F selling lithography and printing in Java, the Straits Settlements, Manila, China, the Hawaiian Islands, Alaska, Mexico and all of Latin America means covering a wide field, then the Schwabacher-Frey Stationery Company, in San Francisco and Los Angeles, does that very thing. The plant in San Francisco is probably the best print-

ing plant on the Pacific coast. It is of reinforced concrete and has been laid out with an eye to the best lighting arrangements obtainable. High-grade bank work is one of the great specialties of the company, and it is especially well known to Chinese banking houses in the Orient for its work on bank checks, including those printed in Chinese characters.

"How did you happen to get spread out so far?" was asked of Bert S. Hubbard, vice-president of the company, who takes a deep interest in the lithographic end of the business of the company. Mr. Hubbard answered:

We sent a representative over there on several trips who covered the entire field in the Orient, paying particular attention to China. It took him from a year to fourteen months to cover the Oriental territory. He opened a number of accounts and we have held them ever since by reason of our policy and service on our Oriental business.

Our patronage from the banks in those parts of the world is on bank checks, and we print millions upon millions of them yearly for Chinese, Dutch, Siamese and other banks in the Far East.

Our policy is to give these orders from abroad, coming from such long distances, preference in our plant, and it goes further in conforming to the desires of our foreign customers by giving them just what they want: filling their specifications exactly.

This is especially important with reference to Chinese business. In printing checks for an American bank we might have an overage or a shortage in the number of checks wanted, and this would make no difference. But with a Chinese bank, if they order a million checks, they want a million, no more and no less. So we have to be very careful on the printing count on a job of this kind. Should we send them eight hundred thousand, due to some spoilage, they would feel that we had failed to fill their contract. While if we sent them one million, two hundred thousand, they would feel that we were trying to "put something over on them." There may be some other reasons for their demanding exact count, according to order, but however that may be, the fact remains that it is our experience to fill these orders exactly the way we get them.

However, on service we do this: We had an order for one million two hundred thousand checks from a bank in China whose standard instruction to us is to change the series with every million. We had the million on Series D, and were in doubt whether to go onto another series with the two hundred thousand odd checks or not.

We took no chances. We cabled for instructions even on this small point, and the cable came back for us to change. Had we taken a chance and continued on Series D with the whole run, instead of shifting on to E, after a million of the order had been run off, and shipped the checks out there so printed, we would probably have lost the business. As it was we not only retained it, but made our position with this banking house stronger than ever by showing them that we were alert even to the smallest details.

The Chinese business is very large with us, and the orders really double up because, in addition to the Chinese character checks, the same checks are printed in English for the use of those who prefer them in the English language; probably Americans and Europeans in China.

The Chinese language, in the printed characters, is very complex, and a slight slip on the part of an engraver might wreck the whole job. He might leave a tail, or a line, out of a Chinese phonetic character, or space his lines a little too far apart and give an

entirely different meaning to the sentence or word. In fact, we had an experience like that. A compound Chinese character was spaced apart less than one thirty-second of an inch too much. And the result was the engraved character meant something entirely different from what was intended.

· So in order to be absolutely sure of our printing and engraving on the Chinese bank checks, we employ a Chinese who draws them out by hand. After the engraver is through, the proof passes through the hands of this Chinese who must O. K. it before we go ahead with the job. With this arrangement we never have a mistake. And we have the reputation in China, as a result of it, of being wiseacres on the Chinese language and dependable to produce Chinese copy on the checks in the correct form.

When an order is received from the Orient, especially China, it is given preferred attention in our plant as to execution, promptness in printing and promptness and care in shipment.

With reference to our whole trade in the Orient, including that of the Dutch East Indies, where we do a large business, we are



The New Los Angeles Office of the Schwabacher-Frey Company

holding it on the quality of our work and the dependability of our service. And we are holding it by correspondence against the personal efforts of representatives of Great Britain, Germany and Belgium, who quote very much lower prices.

We have gained the confidence of the banking world in those countries and, especially in China, once confidence is gained the account may be regarded as permanent.

When Chinese bank officials visit this country, as many of them do, we take particular pains to meet them, make them comfortable at their hotels and entertain them as they wish. Some time ago the president of the Bank of East Asia, Limited, in Hongkong, visited this country. He is Chow Shou Son, and was stopping at the Palace Hotel. I went down to the Palace Hotel to greet him, and he was clad in his Chinese silk robes and cap. A party of us had luncheon and I took him on a tour of our plant. He took an intense interest in everything that was going on, asking questions on minute details that even we found it hard, sometimes, to answer. Of course, we had expected him, and I made arrangements, on that day, to have nothing but Chinese work in hand throughout every department,

the pressroom, the transfer room, the engraving department and the bindery. Wherever Mr. Chow went he saw Chinese work passing through. And this pleased him very much.

He spoke English better than I do, having graduated from Yale University. And after going through the plant I asked him where he would most like to go, during the rest of the day, expecting that he would either wish to see some of our famous sights or else visit in Chinatown. He said: "Do you really want to please me

very much? Then take me to a ball game. I haven't seen a ball game since I left Yale." There being a league game on that afternoon, we booked a box, and he was one of the strongest rooters at the game.

The Schwabacher-Frey company has expanded rapidly in recent years; its printing business is probably the largest on the Pacific coast. The company's business is stationery, printing, engraving, lithography, bookbinding and like activities.

Printing a Chinese Telephone Directory

By C. W. GEIGER



HE Pacific Telephone and Telegraph Company in San Francisco has 2,320 customers connected to a Chinese central office in Chinatown. Every six months the company issues the only telephone directory in Chinese characters published in the United States. Some 3,600 copies are printed, and a curious fact is that the directory is

usually distributed on Sunday. To stimulate use of long distance lines a certain number of these books are distributed to

攀 景慎街	四四	超星	吴慎街	神
训 徐祥	11h	世	高松	计
1話 關連民教员	业	十女0	我体	一一
110 处准别势	纵	144	劉勒住家	*)-
划黄仲南 2011 在記 收值像	业	址	到果	카
201 \$ 36	地	K41	大東公司編輯	品挑
收伍该	业	1200	束车替化	冰
圳琼珍	24	刘	金巴崙禮拜堂	辦
光 福音重樓	火	1308	李伯萬	100
7ab 與和堂 洲 應才	姒	比许	發記	刘
洲 唐才	业	1020	劉慶	刻
能会林	纵	神	陳惟	× 128
38 新月和休食油樓	348	1:44	林生来住家	她
和· 璋楊文 秘 劉克根醫生	ليلال	站差	· 法法籍以	71
找到支根器生	347	育拿	平断为街	14年
14 李祥住家	班	ion	满利	*15
1创方言侠			琼堂什首	SHIR
如18 歐陽葉散桂家			瓊豊二樓	South
1830 蓬育	707	水性	多株	[00]
排事補收托排館府	圳	1338	奉記	441

A Page From a Chinese Telephone Directory

the larger cities throughout the state. The directory is printed by what is called the "offset process." Chinese characters are written by hand on transfer paper which is chemically treated with a gum substance. This substance, adhering to the zinc, reverses the listing. From these plates the listings are again transferred to transfer paper and from this to a thin zinc plate approximately 25 by 36 inches. The plate is then attached to a cylinder press and a thirty-two-page form is run.

Inside the book it is found that the listings are arranged alphabetically under the names of streets. The street having the largest number of customers is listed first. No alphabetical arrangement of customers' names is followed, as the Chinese can remember street names better than they can the names of customers. Further, every Chinese knows where the other fellow lives or has his place of business.

The Chinese characters are usually read up and down the columns, but in the directory this arrangement is not followed.

The listing is arranged as follows: First, telephone number; second, customer's name; third, classification of business; fourth, street number. The street name appears at the top of the list, so only the number of the street on which the customer is located is shown.

The cover of the directory contains advertisements of banks, insurance companies, beauty parlors, stationers, etc.

Selling Business-Getting Letters By John T. Bartlett

When the Gates Rubber Company, of Denver, got ready to circularize several millions of possible tire buyers, a fundamental problem to solve was how to get dealers' support. The advertising department was certain that the dealers must pay the postage because other mailings wholly without cost to the dealer had been associated with much waste. To get the dealer to pay postage, the company must sell him the entire circularization idea.

The series of five letters, which were printed with the dealer's letterhead at the top, were assembled in a special convenient portfolio. Each Gates salesman was given one of these, and was shown how to use it. The letters were not called sales letters, but "Business-getting letters." That description was found far more productive than the ordinary one.

Salesmen were paid a bonus based on the number of dealers they lined up on the campaign. Because they had to sell the letters to the dealer, salesmen explained the whole project far more clearly than they would have if the company had stood the entire expense.

Eighty per cent of the company's dealers used the letters. The average mailing lists provided by dealers were much in excess of previous lists. In all, 5,240,000 letters were sent out over a period of about four months. The postage cost to the dealers was approximately \$52,000. The production cost to the Gates company, in its own printing plant and mailing department, was the extremely low sum of \$11.21 a thousand. The total cost was approximately \$58,000 for the company. The company saved \$10,000 by omitting fill-ins. Where name and address otherwise would have been, the letters carried wording such as, "To the Man Who Appreciates Extra Service," or, "To the Man Who Knows Good Tires."

A unique check-up convinced the advertising department that lack of fill-ins did not detract from effectiveness. Test letters sent inquiring whether or not recipients' names had been correctly spelled, brought back replies indicating that not more than one in twenty realized that the letter had been absolutely impersonal. Each letterhead carried a piece of material used in a Gates tire. Thirteen tons of rubber was thus consumed.

The letters produced 21,000 new customers; the cost to the company for each new customer was approximately \$2.80.



By E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Vise Automatic Stop

An operator writes in effect as follows: "Does the vise automatic stop always act to stop the machine when the first elevator is down to casting position? I am informed that it also stops the machine at another position as well."

Answer.—The vise automatic stop is effective in two different positions on a two-mold machine. A machine which is equipped for only two molds and where the operator makes a mistake in placing the disk back and has it one-fourth revolution out of time, will stop when the first elevator reaches full height owing to the action of the vise automatic stop. On a four-mold disk machine there is a preventive for this kind of a stop. A pin on the right side of the vise automatic stop rod is depressed by a lever which is actuated by a cam surface on the back of the first elevator slide.

Sheared Matrix Lugs

An operator sends slugs and matrices and describes the trouble he was having, mentioning a difficulty with the electric pot which is fully covered by the instruction book for the electric pot.

Answer. - We received the slugs and the matrices. A matrix shows the shearing effect of the mold or mold keeper. All matrices used in the machine should show this result if the elevator is out of adjustment. We suggest that you send in a cap. line of the eight-point matrices and stop cams the moment the roll passes the first elevation on cam No. 1. When the cams are in this position, observe how much clearance is present between the back screw of the first elevator and the top of the vise cap. In this position of the cams there should be but 1/64 of an inch. If this adjustment is wrong on your machine all matrices should suffer alike, hence we are at a loss to know why just the eight-point shows damage. Test and correct if found wrong. The various heating units should be tested in accordance with your electric pot instruction book. It may be possible that either the throat or mouthpiece unit is not giving service. On page 30 we find a heading: "Mouthpiece will not heat," which is followed by the testing instruction. It is not difficult to apply. Before you try any tests for grounds or shorts, we suggest that you see if the bottom of the plunger, when connected and with the cams at normal, is not below the holes in the side of the wall. Insert bent end of pot mouth wiper in the holes on side of the well, disconnect the plunger and push down. The plunger on descending should stop when it hits the end of the bent rod which should protrude into the well beneath the plunger. If you find that the plunger is above the hole, as it should be, there is nothing to be done. If the lower end of the plunger is below the hole or the two holes are partly or wholly closed, then you have to correct this error. Open the hole on each side of the well, and if the pump lever cam is worn so as to permit the plunger to stand too low, it has to be renewed. These troubles, however, are rather rare.

Cleaning the Plunger in the Machine Room

An operator writes that slugs are sent for inspection and asks regarding the result of a tight line being sent away. He wants to know if any evil results from the dry cleaning of a plunger in the machine room.

Answer.-The slugs did not reach us, so we will have to depend upon the description given in the letter. If you are the least in doubt about a line which has been sent away, stop the cams the moment the first elevator descends to its lowest position. Examine the position of the last matrix in the line and you will see at once if this character has been displaced by any friction with the right vise jaw. If it shows that the matrix did not go as low as the adjoining characters, then, before the damage is done the trouble can be corrected. You can effectually prevent damage to matrices by using care with the lines. If the back elevator jaw permits matrices to be sheared because it is spread too far, it can be corrected by fastening it in a vise and springing it back to place. This requires some skill, but when done properly it will remedy the trouble. If the tops of the matrices show damaged corners as described, it is fairly certain that the cam is worn. However, an examination of its surface should leave no doubt in your mind, as it will show its wear plainly. So do not change the cam on suspicion only; be sure it is worn. Cleaning of plungers dry in a closed room is a practice which will work harm, as the dust removed is of a poisonous nature, more so than ordinary dust. A safe way to clean a plunger is to withdraw it from the pot, shake off loose metal, dip the hot plunger into a bucket of water, shake it a few times, remove it and hang it on top of the metal pot. It will be dry enough for use by morning, and before it is placed in the metal, brush its surface with a fiber brush which is liberally sprinkled with graphite.

Causes of Transpositions

An operator writes regarding transpositions, but fails to enclose proof to verify description given.

Answer.—The trouble which is caused by the interference and by the freedom allowed by the guides sometimes appears to give opposite results. If your proofs show transpositions which occur between the last letter in a word and the spaceband which follows it, this is probably due to the interference of the chute spring, the point of which may be extending downward too much. Try bending it up a trifle where the upper end of the matrix lug may strike, but not too much to begin with. Operate for an hour and take a galley proof. Make note of the increase or decrease of this type of error. If necessary, repeat the bending of the chute spring. The case where the matrices jump out will probably be due to the brake, or possibly to the guides allowing too much space. In some instances the chute spring may cause transpositions, and at the same time permit enough space to allow some matrices to jump out. Look to assembler slide brake first before trying to correct.



By G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects to The Inland Printer Company,

632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

The Casting Boxes

What was regarded skeptically just a very few years ago - that owning casting boxes is a luxury and that trying to make cuts from mats an extravagance - has changed into a conviction that modern local newspapers must afford something of that kind if they would achieve the most and best results in their field. The time has not yet come when advertisers can or will all furnish mats, but a large share of them can do so, and it is realized that mats will cut the cost of advertising very materially as compared with sending cuts. Thus an additional part of an advertising appropriation may go into space - and it is space the newspaper is selling. Features of many kinds are available where mats are used, and now it is quite general that local advertisers use more and more space because they can get good illustrations and feature cuts that are timely. Mat services are available at reasonable prices, and even commercial cuts may be purchased at merely the cost of plates for illustrating, etc. Larger space is sold and a much more modern and appealing newspaper is the result of this evolution in favor of the local publisher.

Kentucky's New Publicity Law

Recently the Kentucky State Press Association secured the passage of a new law relating to publication of official reports of officers and others holding public funds. The National Editorial Association Bulletin gives the following summary of the provisions of the law. The main feature in this, it seems to us, is recognition of the fact that public officials are simply custodians of the funds and business of the taxpayers, and that the latter have a fundamental right to learn all about the expenditure of their money and certification of the balances on hand. The rate provided in the new law is inadequate, as applied to general newspapers of the present day, but they may get this defect remedied at subsequent sessions of their legislature:

The law provides that every public official of any county, city, town, political subdivision or graded school district, less than a county, whose duty it is, by virtue of his office, to collect, receive or have the custody of public funds of said county, city, town or political subdivision, except in counties containing a city of the first class, shall at the expiration of each fiscal year prepare an itemized sworn statement of such funds so collected, received and disbursed by him during the fiscal year just closed, which statement shall show the amount of public funds collected and received and from what sources received, the amount disbursed, for what purposes expended and to whom paid; and said official shall procure and include in or attach to said report as a part thereof a certificate from the cashier, or other proper officer of the bank or banks in which such funds are deposited, showing the balance of such public fund or funds to the credit of the official making such statement; and such officer shall within thirty days after the close of the fiscal year cause such statement to be published in full in a newspaper published in said county which has the largest circulation therein,

and said officer shall file a written or printed copy of said statement. subscribed and sworn to, in the office of the clerk of the county court of the county in which said officer resides, or holds office. Provided, that the publication required in this act shall be made in the size of type provided by law and at the rate provided by law, to be paid out of the public funds in the hands of the officer making such statement.

Any public official who shall refuse or neglect to comply with the provisions of the first section of this act shall be deemed guilty of a misdemeanor, and, upon conviction thereof, shall be fined not less than \$50 nor more than \$500, at the discretion of the court, which fine shall be paid into the treasury of the county or town in which the officer convicted of said misdemeanor shall hold office.

The Kentucky law specifies eight-point solid for legal publications and provides a rate of fifty cents per inch, single-column, for each insertion in weekly papers and one dollar per inch for each insertion in daily papers.

Enlisting Readers as Editorial Writers

Promoting public interest in the newspaper was recently given a new angle by J. S. Farquhar, publisher of the Cedar Rapids (Iowa) Republican, when he selected seven brainy men of his city and arranged with them to each write one good editorial for the Republican each week. These contributors adopted nom de plumes and are not generally known to the public they write for. Each day front page space is given to these editorials under a box heading, "At the Sign of the Seven Seers." Having watched this experiment for some time we are informed that it is working out admirably and that it will be continued indefinitely. We mention it here more particularly as the idea is not copyrighted and because we believe it can be hooked up very well with smaller newspapers of the country. As one of the "seers" writes an editorial on some public topic and gives expression to his ideas, however dogmatic they may be, the others, whom he does not know, may find cause to differ from him very materially, and likely as not the next editorial following along may take up as controversial some of the points raised. In fact, this has resulted. Some of the seven seers become militant at times and offer wordy battle that is not without thrills. The public watches these editorials more closely than the regular editorials of the newspaper, and by reason of the unique conditions under which the contributions appear, sustained interest is aroused.

We are informed that the "seers" first selected continue to write their weekly editorial as long as they care to, but that other writers are selected and will step into the limelight by the same route whenever any of the original seven quits the job.

"Shall we continue the feature?" repeated Mr. Farquhar when he was asked the question. "I should say we will."

Just how small a town or city might use the idea with success and profit we would not care to say. Obviously there is a limit, but with care and proper urging it would seem practical to use it in any good town, at least for a time.

Ways to Get and Keep Correspondents

Recently we saw a large state newspaper convention intensely interested in a discussion of country correspondents, and how to train them to write better and more news. Experiences are almost as numerous as publishers, and yet we find there are but few of the latter entirely satisfied with the system of handling correspondence and paying the writers in rural fields. In this one meeting it developed that country correspondents were paid in many ways, from nothing to eight cents per inch for news matter. Some paid them by the letter—fifty cents for half column; one dollar per column. Some paid them by the month; some two cents per column inch; some three cents, others five, and one eight cents per inch. The expense of this feature of a good local newspaper may thus mount up to forty or fifty dollars per month very easily—and at that some think it is essential and worth it.

As mentioned in this department several years ago, one outstanding example of success in gaining and holding a large lot of country correspondents for a local weekly is that of a publisher who pays his correspondents nothing at all and has a list of sixty correspondents in his territory writing quite regularly and usually a waiting list of others who want to write in a certain territory if the regular correspondent quits. Three examples of the latter system were mentioned, when some hard-headed publisher got the floor and asked these publishers who pay their correspondents nothing at all if they thought such a method was fair, when they fight against and complain every time anybody asks them to do anything free or get some free advertising in their papers.

The fact remains that some of the very best results with correspondents is where they have been secured through pride of community service, interest in writing and gathering news, and satisfaction in the literary work thus given them to do. Usually their services are appreciated and acknowledged by the editor in the way of presents at Christmas and other times, and sometimes by excursions, picnics and courtesies of various kinds. One such publisher always furnishes his correspondents Chautauqua tickets for the entire week when the Chautauqua comes to his town.

A discussion of this feature of newspaper making is always of interest, and while no certain procedure may be agreed upon, the thoughtful and enterprising editor will get some ideas out of it that will help him in handling this problem. It is an important one and affects practically every local newspaper in the United States to some extent.

Observations

Through the Washington State Press Association the publishers of that state are contributing not only a mite, but mightily, to the respect for law. An organized campaign is being carried out to create a sentiment for law and order, and respect for law, through the production of effective editorials in all the papers of the state. These editorials are in the shape of four-inch squares, set in solid eight-point type, with the names of the authors of the contributions at the top. These boxes are run in all the papers, one each week, under a release date for dailies and others alike. Prominent editors and business and professional men are writing the special editorials, giving them a variety of suggestion and an added power for the cause of good government. The stunt is proving very effective.

Newspaper propositions that are for sale will usually bear the most varied analysis and careful inspection, except where the business is so well known and established that it carries the certainty of the strongest bank. First, a proposition should probably be viewed from the standpoint of its field; then its competition; then its annual business, and whether this is normal or not; then its equipment as compared with the needs of its field; its expense account and its profits; how

well it is established and whether it has depended on some unusual personality or condition for its prestige. We believe the field is first, for with a suitable field and suitable management any business should prove a success. Possibly competition, either strong or ruinous, might interfere with this success and make the proposition a hard one for years, hence that point is second in consideration. The other essentials are about in the order we have given them, judged from an experience of years and in many newspaper deals. The price to be paid for a newspaper or the price at which it is to be sold must be considered largely from these angles, and if any of them are unfavorable the causes should be more carefully scrutinized to ascertain if they might be remedied.

A convention of field managers and presidents of state newspaper associations is to be held in St. Louis in October, program for which is now being arranged. This association has held two small meetings in other years, at times when there could not be much attendance. This year the meeting is enlarged to invite in the presidents of state associations. In our judgment it will be the most important newspaper gathering, so far as the smaller and local newspapers are concerned, that has ever been held in the United States. The problems dealt with there will be the vital and serious problems of all the newspapers, from the standpoint of men who have been up against all of them. Their handling and solution will then be communicated to the publishers of their state associations, and the necessary impulse can be given by these men of energy and experience to make effective such movements as may be deemed necessary to the betterment of all concerned. Thus newspaper organization has at last grown beyond the point of local application. It is crossing state lines and will soon be a factor of much wider influence.

New Hampshire has displayed a public-spirited example of advertising equal to some of the California and Florida stunts by inviting representative newspaper men from all the states to be guests of the state, the state chamber of commerce, the New Hampshire Hotel Men's Association and the Boston & Maine and the Mt. Washington railroads. One official association representative from each state was invited and in some cases other newspaper writers were added to the list, making in all more than 100 persons on this tour of the state. It was an entertainment and sightseeing trip lasting one week, from July 12 to 17, and ending up in Boston on the 18th. Reports are that most regal entertainment was provided and a most pleasurable program of sightseeing enjoyed, to be duly and truly advertised to the public of these representatives when they return home. Expenses were paid for all representatives invited to participate, we understand, and this included railroad fare to and from New Hampshire.

HERMAN ROE, publisher of the Northfield (Minn.) News, was chosen as president of the National Editorial Association for the ensuing year at the regular convention held in Los Angeles in July. And in that choice the N. E. A. has adhered to the best traditions of the organization and placed it in the hands of a man representative of the great local newspaper force of the country — the weeklies that make up the warp and woof of rural and urban publicity and society. Mr. Roe is one of the best examples of community enterprise and public interest. He has for years participated in everything of interest in his town, his county and his state, and at times has held most influential positions in organizations for their promotion. He has also given greatly of his time and talents in helpful efforts in other states. He is truly a national representative of the 11,000 local and community newspapers of this country, and as president of the great national association will do much to help their interests. We extend our best wishes.

Review of Newspapers and Advertisements

By J. L. FRAZIER

The Butte Miner, Butte.— Your semicentennial issue of July 5 is excellent, editorially and mechanically. The large amount of interesting reading matter, profusely illustrated throughout the paper, is perhaps the best feature, but the paper is so good in all respects that it really seems improper to make distinctions. The sixteen-page section relating the battle of the Little Big Horn, where General Custer and almost his entire command were wiped out by Sioux Indians on July 25, 1876, is especially interesting and of considerable historical importance. A profusion of illustrations, many of them of Indians, illustrates the various articles in this section. Considerable space is also devoted to the famous Lewis and Clark expedition, as a result of which the great Northwest was opened up. The issue should, and we think will, find a place on the shelves of many libraries. The manner in which the state's resources are described and illustrated is likewise outstanding; the large beautifully printed halftones make Montana seem like paradise on earth. One of them illustrates thousands of sheep grazing over a broad vista of hill and dale. Beautiful! Sectional first pages are of metropolitan aspect and in every instance are in two colors. Advertisements are excellent in arrangement and display, their only drawback being the too frequent use of bold type faces; in some cases the block-letter face is decidedly detrimental. We like to see the advertisements of such a special edition set in light-face types; they create an effect of dignity corresponding with the character of the issue. In view of the excellence of the edition and the fact

that the ads. are effectively arranged, and are readable, we feel we should not mention this weak point.

Toledo Topics, Toledo.—
Yours is a fine magazine in all respects; the only feature requiring correction is the use of italic capitals to begin words otherwise set in roman lower case in the heads. Undoubtedly these swash letters add a certain interest and obviate conventionality, but that does not compensate for the loss of appearance. The effect where the swash capitals are partigularly ugly, like the "E," js really bad, and in addition, the pronounced slope of the italic in comparison with the upright roman characters creates an effect that really jars. In short, the magazine would be better if the heads were either set wholly in roman or italic.

The Hayward Review, Hayward, California.—On the first page of the regular news section of the June 25 issue the line-up near the

issue the line-up near the Barton, Durstine & Osborn, New York city. top of the same style of heads, set in extra-condensed head-letter type, makes a very confusing effect, especially with all lines full column width. The type is so large that the column rules become insignificant; one is likely to read right across the rules from one column to the next. The fact that advertisements appear on the first page is also regrettable. Among these, the Stebbins ad., the body of which is set in capitals of Cheltenham Bold italic, is very poor, particularly because of the lack of harmony in the slope of the italic capitals and the vertical aspect of the roman. The other advertisements are in general satisfactory, although they do not show to best advantage because of the fact that borders of outstanding prominent units or heavy rules are so generally used. A standard border of plain three and four point rule would improve the appearance of your paper materially. On page and half-page advertisements the suggested three or four point rule could be doubled up to provide the desired weight for matching the larger ads. The special magazine section is excellent, the printing being mighty fine—as it is on the news section—and the standardized border does not detract from the type matter. The uniformity of the same border used throughout is a fine feature, although plain rule would have been more satisfactory.

From the type matter. The uniformity of the same border used throughout is a fine feature, although plain rule would have been more satisfactory.

EVERETT RICH, Emporia, Kansas.— With the main deck of the top heads arranged in three lines, spaced full column width, the effect is quite stiff. We would prefer shorter lines, drop-line fashion, and bolder type. In fact, looking at the page as a whole, there is a confused effect, considering legibility, but the tone is pleasingly uniform if not strong in attention value. Presswork is excel-

at the page as a whole, there is a confused effect, considering legibility, but the tone is pleasingly uniform if not strong in attention value. Presswork is excellent and advertisements are also very good.

S. D. Paddock, Arlington Heights, Illinois.—The first page of your May 28 issue is interesting and attractive, although the top heads without sub-decks are too blunt. The lines of the one deck, as set in large Cheltenham Bold condensed capitals, are too closely spaced. A good length for lines of headings is four-fifths the column width; in two and three column heads the lines should be proportionately longer, maybe five-sixths.

Vasoo Sentinel, Vazoo City, Mississippi.—The advertisements for the Bank

Yazoo Sentinel, Yazoo City, Mississippi.—The advertisements for the Bank of Yazoo City are unusually forceful in display and are also attractive, the one titled "Congratulations" being much the better of the two. The needless underscoring of the large display lines of the other, which are already quite

prominent enough, is a fault. The underscores merely confuse the effect and crowd the ad. needlessly. The cut is so light, and being wholly outside the border, it is not as evident a part of the ad. as it should be. It is also too weak in tone in relation to the advertisement otherwise. We suggest paneling this cut to give it more strength and putting it inside the border, or between the rules of the top of the border. This would obviate the stiff, conventional effect of a rectangular border and tie the cut in with the copy of the ad. The names of officers and directors occupy too much space. If placed below the signature a better distribution of the display would result and if in smaller type would permit setting the two paragraphs of body larger. The "text" matter is too small in relation to the size of the display and the advertisement as a whole.

The News Reporter, Whiteville, North Carolina.— You opened the fountain too wide in printing all issues of the paper sent us, also not evenly. Some spots are smeared with ink. Less ink, more even distribution and perhaps more impression are essential. First pages are well arranged and the headings are fairly good, although the sub-decks are rather too long and solid. Word spacing

The News Reporter, Whiteville, North Carolina.—You opened the fountain too wide in printing all issues of the paper sent us, also not evenly. Some spots are smeared with ink. Less ink, more even distribution and perhaps more impression are essential. First pages are well arranged and the headings are fairly good, although the sub-decks are rather too long and solid. Word spacing in many lines of the heads is altogether too wide. One of the objections to a pyramided deck is that spacing will be bad unless a great deal of care is exercised and the copy changed so that if, as first written, it doesn't fit into the desired form it can be made to conform and yet be well spaced. In general the ads. are fairly good, but poor printing detracts materially from their appear.

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By Park Central Motors

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And the Park Central Blooms how no the preserve of size and or cumm both Lincolns as or daiping.

Trappear addition (20):

Chaste, dignified and yet snappy advertisement produced for a local magazine of New York city, *The New Yorker*, by D. Minard Shaw, advertising counselor of that city.

ance. Too much cap. display, sometimes in italic—the capitals of which are always unpleasing—and the crowding, in consequence of the use of larger type for body matter than necessary, or at all desirable, are pronounced faults in your ads.

The Hollywood Daily Citizen, Hollywood, California.

— Both the rotagravure and lettepress special sections of your June 8 issue are of outstanding excellence. Most of the advertisements are consistent with a special magazine section, that is, the display is limited and not overbold. On occasions, however, we find the heads too weak; in fact, sometimes considerably smaller than the signatures of the same ads. Extra-condensed type faces are used more than we like, too, and in every instance where the thin form is used the regular could have been. In short, the odd shape was not used from necessity, which, as a matter of fact, should be the only reason for its use. The condition suggesting necessity should

suggesting necessity should be evident to make the use of condensed face acceptable, because, of course, it can never be as pleasing as a letter based on sound proportions. Except that spacing between words in some of the heads is too wide the first page of the regular news section is excellent. Possibly there are more headings of pronounced size on the page than justified, but the effect is lively and not unpleasing. The ads. of this section are quite satisfactory.

The Smithfield Herald, Smithfield, North Carolina.—While some slur and offset is evident, due perhaps to the use of more ink than necessary and too little impression—especially considering the type of press used—the printing of your issue of June 15 is good. The first page is neat, although the lower half seems a little barren; a few heads of larger size than those appearing there, and which are set in the bold face of the body type, would enliven that part and make the balance of the whole page better. The display heads are of good style and especially legible. While the use of the conventional condensed block style of head-letter is satisfactory, we prefer a paper, like yours, in which the heads are set in roman. The latter is more consistent with the body type, also more attractive. Advertisements are excellent in arrangement and display. We regret the needless use of condensed types in some cases and of lines set wholly in earlisla, which are never attractive.

of lines set wholly in capitals, which are never attractive. Hammondsport Herald, Hammondsport, New York.—The sectional first pages of your special "Finger Lakes" edition are excellent and the presswork throughout the issue is creditable. Wide variations in style of the type in advertisements detract considerably from the appearance of the other pages; several styles are found in single advertisements. The effect is worse because some of these faces are old and worn; in fact, kinds no longer offered by type founders, evidence in itself of their insufficiency in the present day and age. Another fault with advertisements is that quite often too many lines are displayed; the effect of too many display lines is to nullify the effect of any of the display. When several people are shouting at you it is impossible to concentrate on what any one of them is saying, hence you comprehend nothing, and the same applies to ad. display. The outstanding point in an ad. should be outstanding, and it can be so only when the other features are in considerably smaller type. Contrast, not size of itself, is the prime requirement of display.

Striking advertisement in light tone, one of a series differing as to details, but similar in the main, recently produced by the agency of Barton, Durstine & Osborn, New York city.

C. J. McIntosh, Corvallis, Oregon.—The special edition of the Oregon Agricultural College Daily Barometer, which received the highest score ever accorded a student periodical at the school, is excellent. Material, form and editing all rate high. This edition carries news, features, illustrations and advertising for eight seven-column pages. The first and third pages carry no ads., but the total advertising — all of which was gathered by the women of the staff — runs almost precisely sixty per cent of the total space. All the ads. are pyramided and most of them run next to reading matter. The first page is pleasingly — not painfully balanced, with a wide variety of contrasts and interest. The cut is whitened too much, but the differential between it and the double-column spread is compensated for by its shorter distance from the

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Interesting makeup of first page of newspaper, the entire planning and editing of which was accomplished by women students of Oregon Agricultural College. Corvallis, Oregon, and which, by the way, was given the highest rating at the college of any publication ever issued there.

center. News with plain false gothic captions is pleasingly interspersed with features in two-size italics. The editor of this special edition was Jennie Sherwood, who serves as day editor on the regular editions one day each week.

Rand Daily Mail, Johannesburg, South Africa.—We shall never be able to understand why newspapers in the British colonies, except Canada, persist in making their papers ugly and fail to feature the sole reason of their existence—news. The first page is filled with a combination classified-display type of advertising that is altogether uninviting. The advertisements would be better looking if there were not so many display lines set wholly in capitals, which look monotonous and are not nearly so easy to read as lower-case. In your news-headlines, farther back in the paper, there is not enough variety in size of type in the different sections; in most instances, too, the lines are not of pleasing length, making the heads unsatisfactory in contour. The headings would be better, also, if one or two of the subordinate sections were set in lower-case to avoid the monotony of the all-capital heads. Advertisements are fairly good, although, as a rule, too many lines are emphasized. The best style of advertising display results when only two or three important features are emphasized, and when these are brought out strong. Too many lines of display are like too many people talking at the same time; in the "hubbub" you can not comprehend what any one is saying. To bring results advertising must make an impression that will last. The presswork is the best feature about the paper; it is clean and uniform, but just a little pale to suit our taste.

The Princeton Union, Princeton, Minnesota.—Your issue for May 27 is handsome, first page makeup being exceptionally fine and the printing beautiful. Advertisements are also exceptional in arrangement and display and would be improved only by using more attractive display types, those you have being old and not comparable with Goudy Bold, Garamond Bold and other fine display faces, or even the old standby of local newspapers, Cheltenham Bold. Heavy borders detract rather than add to the appearance of ads. and paper. If you can not consistently pyramid advertisements, as you generally do, at least avoid placing them in the upper corners of a page. This not only looks bad and is an affront to readers, but in the opinion of many it gives advertisers more than they pay for. There are many who insist, however, that as many readers as are stopped by advertisements so placed are matched by those who pass them up for what they want most — news. One school of advertisers insists that advertisements in a paper where ads. are pyramided are more resultful, other conditions being equal, than those in a paper where they are scattered all over the page, a result of trying to give as many advertisers as

possible positions next to reading matter. Since the value of preferred positions is questioned and their detrimental effect on makeup is not, it seems wise to rule them out.

JOHN R. NORRIS, Rutherfordton, North Carolina.—The Sun is above average in all respects. Presswork is the best feature, the printing of halftones on ordinary news stock is notably fine. First pages are of interesting makeup, display features being well balanced, but not, as some would say, painfully symmetrical. Lines of news-heads are usually too closely spaced; appearance and legibility would be improved by adding one-point leads between all lines and around the dashes between decks, where, however, two-point leads would not be too much. Adequate leading in heads facilitates reading and by avoiding the effect of crowding improves appearance. There is hardly enough contrast between the type sizes in the several decks of the two-column heads. The top section is too small in relation to the size of the Cheltenham Bold of the succeeding decks. The fact that you carry a good volume of text matter compensates for the makeup of advertisements, which is not according to the best practice. On several pages relatively large advertisements are in the upper outside corners and smaller ones in the lower corners. The placing of display ads. in the corners is not orderly and cuts the reading matter up into irregular groups. Pyramiding the advertisements in the lower right-hand corner of a page creates an orderly, systematic appearance; it is the style followed by most of the leading papers, metropolitan and local. The ads. are good, being displayed in a simple manner which makes them easy to read and follow through and the display is of reasonable amount. We regret an extra-condensed face is so often used for major display, particularly since, in most cases, like the "Typhoid and Diphtheria" advertisement (page 6, May 27 issue), available space would accommodate type of regular shape. The latter form is so much more attractive, so much easier to read and so much more emphatic in display that od-shaped faces should only be used in emergencies, those cases—one in a hundred, perhaps—where space considerations demand them. Extr



Handsome advertisement designed by Paul Ressinger, Chicago, who in addition to being capable as a designer and letter artist is able to consult with his clients in the matter of typography, and to their advantage.

appearance. We like the fact that borders are of plain rule or narrow, fairly solid decorative borders of modest design; too often borders dominate and when various ornate borders are seen the effectiveness of the paper is materially weakened. On the whole, and in spite of what has been stated, your paper compares favorably with those we receive that are above average.

HARRISON PARK SCHOOL, Grand Rapids.—The inside or text pages of High Lights are excellent typographically and the printing is clean and even. Covers are interesting as student work, but the lettering is crudely done, at least measured by professional standards. There is evidence of a preference on the part of the young artist, or artists, for "faddy," unconventional styles. You will find results more satisfactory if they are influenced to hold more closely to conventional romans. Novel styles score only when cleverly executed. The job specimens are excellent, the title of the program for the spring concert of the glee club being especially attractive.



"President Nelson Is Dead"

Such was the message that came to us Thursday morning, July 29. Every form of the magazine was on the press ready to be run for the August issue, which should be in the mails on the first or the second. The first was Sunday. Even at the best the magazine could not be in the mails before the second; so there was not a minute to lose. Still the message was of such great import to the printing industry that we pulled one form off of the press to get in a bare announcement of the news. It was not only the president of the American Type Founders Company who had passed away to the "great beyond." Primarily, it might be considered so, yes; but not in reality, because Robert Wickham Nelson meant far, far more to the printing industry of the United States, yea, even of the world, than what is confined within the position he occupied as head of the largest supply organization in the industry.

Mr. Nelson was a printer among printers, a business man among business men and an executive of more than ordinary ability. But he was even more than that; none of these attributes would have singled him out and made him as beloved as he was in the industry. He was more or less of a father to the whole industry, and as such he did more than any other man to bring the industry up to what it is today; as such he loved the industry and had its welfare at heart at all times. That's why he was so beloved by other men who also had the welfare of the industry at heart, and that's why the news of his death for days was the common topic when printers met.

An outline of Mr. Nelson's life and work will be found on page 905 and following pages of this issue, written by one closer to him in many ways than are we. It only remains to be said: The printing industry has lost its best friend and one of its foremost leaders, and it stands at his bier with bowed head.

Acquaint Yourself With Your Trade Customs

We publish as a four-page insert in this issue of The Inland Printer the trade customs adopted by the Master Printers' Federation of Chicago; not because these trade customs as here published contain anything particularly new — they are practically a repetition of those adopted by the Washington convention of the United Typothetae of America — but because trade customs are of no earthly use to any one unless they are thoroughly understood and enforced in everyday dealings.

The Master Printers' Federation of Chicago has adopted the right course. It has had 1,500 of these trade customs printed for distribution among Chicago printers, big and small; besides, the federation officers have asked

us to use them as an insert to insure their general distribution among the printers of the country. This we have done. It is now up to the printers themselves to enforce them. The word "custom" in this case means "common usage: an old and general usage that has obtained the force of law; or an established and recognized usage of a particular trade or vocation." Obviously, these trade customs can not mean anything unless they are universally enforced by the printers themselves. Therefore, let's make them the "customs" of the printing trade by general practice; let's enforce them every day of the year.

The Appeal of Color

Go wherever you wish: to the races, to the seashore summer resort, yea, even into the Colorado, Wyoming and Arizona mountains, the color variation in the woman's dress or in the landscape has a greater attraction and appeal to the eye than anything else to be seen. We are all of us, humans and animals alike, attracted by color and brightness.

Nearly all kinds of sales literature would command more attention if given a color bath — not a riot of colors, of course, but a blend of harmonizing tones. Attention is the first object of all sales literature. Sometimes it is gained, but more frequently not, and the advertiser becomes disgusted. What money he spent for paper and printing has been thrown away. If he had invested in another color it might have been saved. Ergo: use more color. It may save the day in more ways than one.

The Post Card House-Organ

During the last year we have had quite a number of post cards come to us made up as house-organs for printers or their customers, the cards carrying house-organ style and contents. The idea is a comparatively new one, and an excellent one. Jerome B. Gray of the Franklin Printing Company, Philadelphia, is the editor of one such post card house-organ, and like everything else coming from Mr. Gray's pen it is as bright as a shining new dime.

The Gilchrist-Wrighter is published by Gilchrist-Wright, Limited, Toronto, and edited by McKenzie Wright. The type page is 18½ by 31 picas; the columns are set nine ems wide in six-point Bookman, and the whole is printed in two colors. The calendar of the current month ends the second column. It is said that it is "issued semi-occasionally," which may mean that it is issued whenever the editor has anything on his chest that he wishes to rid himself of. Which reminds us that the Good Book says: "Try everything, but select only the best."



Brief mention of men and events associated with the printing and allied industries will be published under this heading.

Items for this department should reach us by the tenth day of the month.

Berry New Head of American Type Founders Company

A^T the meeting of the directors of the American Type Founders Company, held August 25, to fill existing vacancies, Frank B. Berry was elected president and general manager, Joseph F. Gillick and J. Russell Merrick were made vice-presidents and James A. Coleman, assistant treasurer.

Franklin Belknap Berry was born in Akron, Ohio. He learned to set type and print in Pittsfield, New Hampshire, in the plant of the Suncook Valley Times. In 1881 Mr. Berry became secretary of the Cleveland Type Foundry. The foundry was quite

successful and in 1892 it was taken over by the American Type Founders Company. Mr. Berry remained as manager until 1898, when he was promoted to the Cincinnati house. In 1901 he was again promoted, taking the position of manager of the typographic department in Jersey City. In 1909 he was elected director of the company and in 1918 was elected third vice-president. Since that time he has been a close associate of the late Robert W. Nelson, and was well versed in the affairs of the company. The Inland Printer extends to him its best wishes.

Nebraska and Iowa Editors at Summer Outing

HENRY ALLEN BRAINERD, the historian of the Nebraska Press Association, informs us under date of July 31 that he has just returned from a three-day summer outing of editors at Omaha. Each year the editors of Nebraska and western Iowa and their families assemble in a "gettogether" outing at Omaha. No business is transacted; everything is centered on making the outing a pleasant and enjoyable one. This year there were 292 visitors registered. Three banquets were tendered the guests: One by the Nebraska Telephone Company on the roof of its new fifteen-story building; one by the Union Stock Yards Company, and one at Carter Lake, Omaha's favorite resort. There also was a joint breakfast at the Chamber of Commerce.

An interesting feature of the outing was an address by Ole Buck, field secretary of the Nebraska Press Association, on "What We Must Do and What We Are Going to Do for the Entertainment of the National Editorial Association in June, 1927."

There were thirteen editors in attendance who had attended practically every outing since the early eighties. These were Charles M. Hubner, Nebraska City; J. W. Barnhart, Omaha; W. H. Weekes, Norfolk; C. J. Wilcox, Bennington; Henry A. Brainerd, Lincoln; E. R. Purcell, Broken Bow; Cyrus Black, Hickman; C. E. Verity, Lincoln; N. J. Ludi, Wahoo; Edgar Howard, Columbus; John M. Tanner, Will M. Maupin, and Mrs. Harriet S. MacMurphy, Omaha.

The record of Mrs. MacMurphy reads like a romance. In the early fifties her parents lived in Wisconsin and, like others of the pioneer stock, they set out for the great west by the overland route. Harriet was a

girl in her teens. The covered wagon being filled with baggage and the family, she drove a horse and buggy from Wisconsin to about the middle of Nebraska. She wrote up the story of her trip and published it in the Herald, the first paper printed in Omaha, in 1873. Mrs. MacMurphy married John A. MacMurphy about 1859 while he was editor of the Plattsmouth Herald and was in newspaper work with him until he died, about 1896. She then joined the Herald at Omaha and was with the paper as domestic and social writer until a few months ago, when she was pensioned on account of her age. But she was a guest at the last two sessions of the press association.

N. E. A. Protests Envelope Sales

The National Editorial Association is keeping up its fight against the government-printed envelopes. The contractor has an envelope machine on exhibit at the sesquicentennial exposition in Philadelphia, where stamped and printed envelopes may be obtained. It is this that the editorial association is protesting against. In a letter to President Coolidge, dated July 31, Secretary Hotaling of the N. E. A., writes:

On behalf of nearly 12,000 newspaper publishers of the United States the National Editorial Association respectfully presents a protest against the policy of the postmaster-general and the government envelope contractor in manufacturing and printing government stamped envelopes at the sesquicentennial exposition at Philadelphia. Every state and regional press association has condemned the unfair competition of the postoffice department with the publishers of the country in the printing of return addresses on special request envelopes.

addresses on special request envelopes.

Hearings on bills to abolish this practice have been held and these measures are now to be disposed of by the senate and house. We feel that the maintenance of an envelope manufacturing and printing machine at the postal exhibit is designed to increase the sale of government products, which is detrimental to private enterprise. The postoffice department claims that this is part of a model postoffice in the exposition grounds, but we content that no regular postoffice maintains an envelope-manufacturing machine. It seems to us that this step was carefully calculated to serve as a sales promotion scheme for the printing of envelopes by the government and is obviously unfair to the printers and publishers of the country.

It is rather far-fetched to place a special machine to manufacture government products and offer them for sale in competition with private business when such machines are not part of the equipment of a model postoffice, but are operated exclusively at the government plant in Dayton, Ohio.

Axel Edward Sahlin Designed This Month's Cover

AXEL EDWARD SAHLIN was born in Sweden, October 13, 1887. He served his apprenticeship under his father at Otto Grahn's print shop in Lund. Then he worked

six months with the Falun Nya Boktryckeri, Falun, and also one year with Haakan Ohlsson's book printing plant in Lund. Then he worked as journeyman compositor for three years with Forssell Brothers' print shop, Malmö.

Mr. Sahlin came to the United States in 1911 and was employed

for about three months in Boston by the Lincoln & Smith Press. Next he went to East

Aurora to work for The Roycrofters. He was employed as typographer for two years, foreman and superintendent of typesetting department for six years and then as typographical designer and layout man for about seven years, with the exception of a few months in 1913 when he was with the specimen department of the American Type Founders Company in Jersey City. He was with The Roycrofters almost fifteen years. At the present time he is employed as director of typography and design by Burton Bigelow, merchandising counsel, Buffalo.

Mr. Sahlin has been awarded twenty-two prizes and one medal in typographical contests in Europe and America. He has contributed many pieces of artistic typography for reproduction in The Inland Printer.



Axel Edward Sahlin

The Craftsmen in Their Seventh Annual Convention

By JEROME B. GRAY, Franklin Printing Company, Philadelphia

WHEN her papers announced that July 24 to July 29 would see her sheltering the seventh annual convention of the International Association of Printing House Craftsmen, Philadelphia yawned. But the yawn was by no means typical. It was the result, natural and obvious, of what had gone before and what was to come. She had seen so many conventions in the past few weeks and she was to see so many more in the ensuing months that they had become as common as the crossing of the new Delaware river bridge or the pilgrimages to Independence Hall. There would be bands, she reminded herself, and tied-up traffic and prosaic newspaper reports and foolish people parading the streets with silly hats and canes and badges. Oh, yes. Ho! Hum!

Philadelphia yawned. But Philadelphia's yawn was brief. It ended on a Monday morning, July 26, when a boat from Boston let down its gangplank and 200 delegates came ashore, marched along Arch street to the grave of Benjamin Franklin and placed a wreath on the famous printer's resting place. The significance of this unusual gesture brought the city suddenly back to its senses. Here, said she, is a convention in dignified harmony with the spirit of the times which we are honoring. And she followed the convention with the interest it deserved.

Those who saw the arrival of the Boston delegates could not fail to have been impressed, for it was from the Delaware river that Ben Franklin himself caught his first glimpse of the Philadelphia that he was to help make famous. He, too, left the boat and walked up the street - not Arch street, perhaps, but Market street, only a block south. That Philadelphia should have been chosen for this convention was especially significant for more reasons than one: In the first place, the city itself is rich with the history of typography; in the second place, it is now celebrating the one hundred and fiftieth anniversary of American independence with an exposition of real magnitude and genuine magnificence; and, in the third place, it is the city of the association's birth.

From the beginning of the convention, on July 24, it appeared that it would be a quiet affair and that the usual sessions would be typified by the regular addresses and an exhibition of printing produced by craftsmen from all parts of the world; but Wednesday noon unmistakable whisperings made it evident that something was astir. There was action in the Benjamin Franklin Hotel, the headquarters of the association. A fight was on for the election of officers.

John J. Deviny, assistant director of the United States Bureau of Printing and Engraving, Washington, emerged the victor. He was closely pressed for the office by Ernest C. Dittman, Chicago, first vice-president of the year before.

Mr. Deviny was the first treasurer of the printing house craftsmen and is a former president of the association. During the past fiscal year he was the Potomac representative to the national association.

August E. Giegengack, New York, who withdrew his candidacy for the presidency,

was unanimously elected first vice-president. John J. White, of Holyoke, led a closely fought race for the second vice-presidency, while Francis L. O'Connor, the president of the Boston club, was elected to the third vice-presidency. L. M. Augustine,



President John J. Deviny

Baltimore, was reëlected secretary for the eighth consecutive term and Harvey Weber, of Buffalo, was again made treasurer.

The convention opened shortly after noon on Saturday for the registration of delegates. Walter Deusch, chairman of the registration committee, was in charge of the desk, while Miss Maud A. Grimes, who was in charge of the ladies' auxiliary, registered the attending female participants. At two o'clock William A. Sharpless, president of the Typothetae of Philadelphia, made the first address of the convention, welcoming the craftsmen to Philadelphia and tracing the history of printing in this city. Shortly after the printing show was opened.

At ten o'clock Monday morning the convention opened officially with V. Winfield

Challenger, president of the Philadelphia club, welcoming the delegates to the city. Then followed the invocation by the Rev. Linn Bowman, pastor of the Spring Garden Street Methodist Episcopal church. Dr. Thomas W. Davis, city statistician, welcomed the craftsmen in the name of Mayor W. Freeland Kendrick, who was unable to attend. George R. Marshall, of the Toronto club, responded to the address of welcome. George A. Faber, president of the international association, then took over the chair and presided at the ensuing session.

Hiram Parker, vice-president of the Philadelphia club, called Perry Long, founder of the association, to the stand and presented him with a traveling bag on behalf of the Philadelphia club.

Then the banquet. Before the dinner began a group of delegates representing the Pacific district put in a belated appearance and were enthusiastically received. After the dinner, held in the ballroom of the Benjamin Franklin and attended by 700 delegates, several speakers outlined the progress made in the printing and advertising fields. Dr. E. J. Cattell, Philadelphia's apostle of sunshine, and John Clyde Oswald were among the speakers.

The Tuesday sessions were excellently attended with delegates from practically every state and Canada. Pennsylvania led with the largest number of members and New England followed closely.

Among the interesting talks given at the Tuesday session, the one by George H. Carter, public printer of the United States, will probably be remembered as the most interesting. "The United States," Mr. Carter said, "is the world's largest bookseller. The government issues a total of more than 60,000,000 publications a year and maintains a stock of 30,000,000, which includes titles of practically every subject known to man. More than 1,600,000,000 postal cards are printed every year and a total of \$7,680,000 is paid in wages to employees of the Government Printing Office.

"On the morning of each day of Congress 35,000 copies of the *Congressional Record*, a newspaper containing proceedings of the day before, are printed. About 4,100 employees are necessary to do this and the other work of the department. The total



Craftsmen and Friends at the Plant of N. W. Ayer & Son, Philadelphia

cost of operation of the Government Printing Office is, annually, about \$12,000,000."

Ernest Frederick Eilert, president of the United Typothetae of America, spoke well about the necessity of maintaining greater organization among printers.

The afternoon was spent by the members of the convention at the picturesque and historic Valley Forge and in the evening everybody was entertained at a country club in Cheltenham. This reporter, contrary to the usual reportorial idea, can not refrain from remarking on the appropriateness of the place, Cheltenham, and wondering whether or not it was Bold!

An address, "Supplymen's Guild and Its Responsibility to the Printing Industry," by C. R. Beers, president of the New York Salesmen's Guild and eastern representative of THE INLAND PRINTER, opened the Wednesday morning session. This was followed by an interesting and authoritative address on the "Romance of Type," by Fred W. Goudy. Charles P. Parlin ended the session with a talk about the growth of color in advertising.

Almost as close as the fight for the election of officers was the fight for the scene of the 1927 convention. Several cities made desperate bids, but New York finally won the place of honor. Grand Rapids, which had fought harder than any of the rest, placed the first bid for the 1928 convention when it became apparent that they were defeated for 1927.

The eighth annual convention, therefore, will be held in conjunction with the Graphic Arts Show, which is to be held in Grand Central Palace from September 5 to September 17, 1927. Incidentally, this will be the first time in the history of the industry that such an exhibition of printing machinery and printers' necessities of every description will be held for a period of two weeks.

The committee in charge of the Graphic Arts Show - William A. Renkel, A. E. Giegengack, Joseph Herberger and Harvey Weber - placed the plans of the proposed show before the craftsmen for ratification. The idea met with immediate success and the show next year bids fair to be the largest and best of its kind ever held in this country. Influence is being brought to bear upon all allied associations of the graphic arts to hold their conventions next year at some time during the exposition.

At the Wednesday session, New York greeted the craftsmen in a unique and somewhat characteristic manner and provided subject for conversation that has probably not yet died down. Startled by the staccato firing of a motorcycle engine, delegates jumped to their feet as Anthony Howe, a New York policeman and chief of the motorcycle division of the New York police department, burst into the scene of their activities astride his sputtering machine. Blasé hotel loungers, delegates and a number of others rushed to the ballroom eager to discover the cause of the unexpected intrusion. Any apprehension they might have had soon disappeared, however, when Howe voiced the invitation of Mayor Walker to the 1927 convention in New York city. Howe had ridden his motorcycle through the lobby of the hotel, dismounted

and placed the machine in an elevator, whence he was taken to the mezzanine floor. Leaving the elevator, he leaped into the saddle and drove the machine into the ballroom. It was a novel stunt and one that will stand out as a highlight of the convention.

When not in actual attendance at the various business sessions, the delegates spent their time visiting many of the large printing houses and other points of interest in the city. The Royal Electrotype Company was one of the business concerns visited. Here the delegates were shown the process of making electrotypes and every little detail attendant to their manufacture. The Dill & Collins Paper Mills in Port Richmond were also visited. Perhaps the largest place visited, and certainly the one that attracted the greatest crowd, was the trip through the Curtis Publishing Company building. Here they saw The Saturday Evening Post, the Ladies' Home Journal and the Country Gentleman in the actual process of being made.

An unusual feature was a visit to the new galleries of N. W. Ayer & Son, where the craftsmen and their wives were welcomed to an exhibition of "Art in Advertising," staged under the direction of V. Winfield Challenger, president of the Philadelphia club and director of printing for the Ayer organization. The exhibit includes more than five hundred outstanding examples of modern typographical art, together with scores of original drawings and paintings by the world's foremost illustrators. It will be continued for some months as a contribution by N. W. Ayer & Son to the cause of better advertising and for the interest of visitors to the sesquicentennial city.

The final journey was made, en masse, by motor bus to Atlantic City. The return from that popular resort marked the official close, on Thursday, of a convention that was filled with interest and that will long live in the memories of those who attended it and those Philadelphians who watched it as a meeting well worth while.

Craftsmanship in San Francisco

ON JULY 9, a conference of the Pacific coast craftsmen's clubs was held in San Francisco. At this conference the Pacific Coast Society of Printing House Craftsmen's clubs was organized with Haywood H. Hunt, San Francisco, president; Frank McCaffrey, Seattle, vice-president; Frank H. Rodell, Los Angeles, secretary, and Arthur C. Kurtz, Portland, treasurer. The governors of the new society will be elected by the individual member clubs, on the basis of one governor for each club. The visitors were welcomed by John Henry Nash, in whose library the conference was held. Frank H. Abbott, Jr., welcomed the delegates as the representative of the employing printers of San Francisco. A delegate from Honolulu was conceded the longdistance traveling record.

The main object of the new society is to spread the truths of craftsmanship to the far corners of the coast. "The movement has taken a firm root on the Pacific slope and will soon spread its branches from British Columbia to the Mexican border, scattering the acorns of better printing throughout the land," says Secretary Rodell in the combined publication of the clubs in Los Angeles, Portland, Seattle and San Francisco, which was issued as a report of the minutes of the conference.

In this same publication Clifford H. Cassiday writes very entertainingly concerning "Craftsmanship in San Francisco," from which we lift the following excerpts:

From the very start the activities of the San Francisco club have differed from the majority of clubs. This is natural, because fine printing, and particularly the production of small, limited editions of books, is taken more seriously in this city than in most places. Hence the sponsors of San Francisco's organization were interested in promoting a love for the art rather than the mechanics and business administration of their vocation

Hartley Everett Jackson was the first president of the club, and during his administration many of the aims and ideals of the organization were practically exemplified and the club placed on a secure foundation.

Jackson was succeeded by Haywood H. Hunt. who continued the work so enthusiastically started. During his term of office many new members were brought into the fold, a program of interesting meetings and plant visits was formulated and the San Francisco Bay Cities Club of Printing House Craftsmen began to reap the benefits of early organization work.

organization work.

Upon the retirement of Haywood H. Hunt from the presidency Clifford H. Cassiday was elected to preside, and during his administration, with the loyal coöperation of the membership, an ambitious program of development is now in progress.

This short history of the San Francisco Bay Cities Club of Printing House Craftsmen would not be complete without the mention of those who have been identified with its early organization and progress. Many of these craftsmen, busily engaged in their daily tasks, have found time to interest in their daily tasks, have found time to interest in their daily tasks, have found time to interest themselves in the forwarding of the aims of the club. Nash, Hunt, Grabhorn, Jackson, Tom Beatty, Ted Lynn, Tim O'Leary, Tony Cardoza, Frank Kristan, Harry Lange, Archie Munson, James Igstadter, Frank Guinnee, William Pirrie these and many others have been responsible for what measure of success has been attained by the San Francisco Bay Cities Club of Printing House

The present membership in the club is over one hundred, indicating an increased interest in the activities of the club by many craftsmen whose attitude had previously been one of interest, falling just short of membership. Now it is apparent that our organization is proving of value to its membership through a friendly association and the "Share Your Knowledge" slogan is recognized as a worthwhile foundation for a successful club.

Hartley Everett Jackson, the first president of the San Francisco club, writes as follows about the "Revival of Fine Printing" in San Francisco:

Some of the printers of San Francisco were not slow to respond to the example of such men as Morris, and the fine earnestness of De Vinne and others. At first slowly, and then with growing force, the production of carefully planned, artistically designed books and other works began. The demand for such printing was slow in coming, but soon lovers of the beautiful in every walk of life were pointing with pride to the Taylors, J Nash, Bruce Brough, John Swart, et al. John Henry

Soon the general public began to be appreciative, and the power of fine typography, good papers and careful presswork became apparent to all users of printed matter.

Today, San Francisco is known everywhere as a printing center — not alone for the volume of printing done here (printing is the second largest of our industries), but for the fact that nowhere in the world can one find such high standards of crafts-manship, and nowhere in the world are there pro-duced finer books, advertising material or commer-

The New President of the Photoengravers

CHARLES A. STINSON, newly elected president of the American Photo-Engravers Association, surely is a gentleman by nature and a photoengraver by trade. He was elected first vice-president of the organization at the Grand Rapids convention but has refused the presidency because of the amount of time it would take from his own business in Philadelphia. He is a past president of the Poor Richard club and the Rotary club of Philadelphia, a member of the Pennsylvania Athletic club and the Manufacturers club of the Quaker city, besides being a valued member of the American Institute of Graphic Arts.

President Stinson believes in organization both of the workmen and of competitors in business. When he was a journeyman he led in organizing the photoengravers' union in Philadelphia and was its first president. He brought about better conditions for the workmen, particularly on the newspapers. Mr. Stinson started as a wood engraver but soon foresaw that photoengraving would supersede the slow graver, so he began an apprenticeship behind the camera. That was thirty-four years ago, and he has worked at every branch of photoengraving since that time.

He went with Gatchel & Manning in 1896 and by 1900 was superintendent of the art and engraving departments. On the death of Mr. Manning he became vicepresident and since the death of Mr. Gatchel has directed the business. The genial "Charley" Stinson, a good athlete, has the dignity and qualifications of a judge. He



President Charles A. Stinson

speaks briefly, sticks to facts, is just in his opinions and will make an ideal president of the American Photo-Engravers Association .- S. H. HORGAN.

Prizes for Speed in Mailing

Chauncey Wing's Sons, Greenfield, Massachusetts, manufacturers of the Wing aluminum mailer, announce a speed contest open to all users of their mailer. The operators reporting the greatest hourly production will be awarded prizes ranging from fifty dollars as first prize to ten dollars as third prize. The second prize is a mailer valued at twenty-five dollars. The contest closes September 25. A sworn statement from the employer, foreman or superintendent must accompany all entries.

Plans for the Direct-Mail Convention

Plans are progressing rapidly for the ninth annual convention of the Direct-Mail Advertising Association, which will be held in the new Masonic Temple, Detroit, October 20, 21 and 22. The Detroit committee is fully organized under the leadership of Joseph Meadon, three times president of the association. The committee is working to make this convention surpass any undertaken by the association.

The publicity committee, under the direction of Ward Marsh, former president of the Adcraft Club and a member of McKinney, Marsh & Cushing, has been functioning for several weeks. The mail campaign is prepared; it will feature three unique pieces and provide quite a distinct departure from the usual type of campaign advertising matter.

G. Everett Booth, chairman of the hotel committee, announces that all the leading hotels will be prepared to accommodate out-of-town delegates with no increase in prices. Individual reservations made on private or business letterhead should be addressed to convention headquarters, 911 Polk Directory Building.

Press Field Managers Meet

The fourth annual convention of the National Association of State Press Field Managers met in St. Paul, August 25 to 30, with representatives from about twenty states in attendance. Edwin A. Bemis, Littleton, Colorado, is president of the association; Len W. Feighner, Nashville, Michigan, vicepresident, and Ole Buck, Harvard, Ne-braska, secretary-treasurer. The directors are Ben H. Read, Los Angeles; G. L. Caswell, Ames, Iowa, and O. W. Little, Alma,

The following subjects were discussed, partly in executive sessions: "Newspaper Leadership," "The N. E. A.," "Subscription Trade Acceptances," "Use of the Trade Press," "The Texas Press Weekly's Plan," "Extension of the Field Manager Plan," "Free Circulation Newspaper Member-ships," "Franklin Printing Catalogue," "State Association Rate Books," "Advertising Agencies," "Why Two Per Cent Cash Discount?" "Printing as a Preferred Claim," "Financing Field Work," "Agencies and a Lower Local Rate," and "Schools of Journalism." All these subjects had been given ample study before the field managers got together, so the discussions were both lively and informative. A representative of McKinney, March & Cushing, Detroit advertising men, discussed "Ford Advertising." Each night the members were entertained at dinner by local supply houses.

Pershing Linotype Honored by Craftsmen

IN THUS honoring this linotype we pay homage not only to the machine but to the important part that this great printing industry played in the winning of the World War," said Public Printer George H.



President Faber Dedicates Pershing Linotype

Carter in accepting on behalf of the government the memorial tablet placed upon the historic Pershing linotype by the International Association of Printing House Craftsmen on Saturday, July 24.

George A. Faber, international president of the craftsmen, in his dedicatory address told of the war service of the famous machine, how it had been used at Pershing's headquarters at Chaumont for the composition of the most important and confidential orders and communications of the general headquarters and for the propaganda material which, scattered over the enemy lines by airplane, played such an important part in undermining the morale of the opposing forces and thus bringing the war to a close.

When Pershing moved from Chaumont the linotype and other printing equipment was mounted on a truck train and formed a mobile printing plant which accompanied the general and his staff in all their movements. Following the war the base printing plant was broken up and this linotype was brought back to occupy a place of honor in the printing office at Washington.

Major W. W. Kirby, director of printing at the base printing plant, told the more intimate details of the linotype's history; how it was commandeered for the use of the United States army while in transit through a French canal, and how he and an interpreter scoured France for the necessary equipment to put it into operation. Corporal J. Monroe Kreiter, who operated the machine during its war service, was again at the keyboard and cast souvenir slugs for those in attendance at the unveiling ceremony. About sixty people were present, including all the international officers of the craftsmen and the executive officials of the government printing office.



Craftsmen at Dedication of Pershing Linotype

Prepare for Christmas Card Season

The King Card Company, Philadelphia, announces to printers and stationers a Christmas card novelty in the form of a gift box—a box costing from ten cents to a quarter to produce. These boxes are filled with eighteen assorted engraved Christmas cards, twelve selling at five cents a piece and six at ten cents. After the cards have been removed the box may be used as a gift box. The cards are all the same size and may be imprinted without change of grippers, Envelopes to match go with cards.

Hinge to Be Made by New Method

Patents have been issued recently to the L. L. Brown Paper Company of Adams, Massachusetts, for a new and improved process of making a hinge or flexible section in paper.

The patented process is one by which the hinge is formed in the sheet by skilful regulation of the flowing fibers as the web is being formed. It is not obtained by the usual practices of sucking, blowing or scooping fibers from the formed web, or by grinding them out of the finished paper. Thus the new process leaves the formation of the sheet undisturbed.

Where Stock Cuts May Be Had

We are constantly being asked where stock cuts of one kind or another may be obtained. One time there were a number of engravers furnishing such stock cuts, but of late this business has become more and more specialized. The Wrenn Paper Company, Middletown, Ohio, for instance, furnishes cuts in one, two and three colors for printing on blotters; so does Standard Blotter Manufacturing Company, Richmond, Virginia; Walter Wellman, 40 Jackson place, Indianapolis, furnishes stock cuts for employee magazines, while the Business Cartoon Service, 30 North Dearborn street, Chicago, furnishes cuts for convention advertising, college papers, house-organs, golf clubs and other outdoor sports, etc.

Bronze Plaque for Best Printing

The Cleveland Folding Machine Company will, at the direct-mail convention in Detroit, present a bronze plaque for the best designed piece of direct-mail matter submitted. The winner will receive the plaque properly inscribed as his permanent property. Any firm or individual may submit any number of entries, and any piece of printed matter containing two or more folds may be entered. The submitted entries will be judged according to the following rules: (1) The order in which the sales appeals or selling points are presented upon unfolding the piece. (2) The attention value and cleverness of entire presentation, which may or may not involve uniqueness of fold. (3) Ease with which reader can follow the development of the idea, both as regards physical layout and logical development of idea. (4) Entries must have been produced or created and used between October 1, 1925, and October 1, 1926. (5) No entries will be considered which are received later than 5:00 P. M., October 1, 1926. Awards will be announced in the Detroit papers, and publicly from the platform of the direct-mail convention.

In Memoriam

Last month there were two deaths of persons connected with The Inland Printer, either by association or by actual contact. It always leaves a void — a void not easily filled — when some one so closely connected is removed to the "other side."

MRS. F. HORACE TEALL, wife and helpmate of F. Horace Teall, who for so many years edited the Proofroom department of The Inland Printer, and mother of the present editor of that department, died at her home in Bloomfield, New Jersey, Monday, July 26.

SAMUEL A. BARTELS, service manager of The Henry O. Shepard Company, died at his home in Chicago Sunday morning, August 15, forty years old. Mr. Bartels joined the Shepard staff as superintendent in October, 1923, after having spent some years as foreman and production manager in the plant of the Fred Klein Company, Chicago. He was a typographer of more than ordinary ability, especially in the production of fine books, and would probably have made a mark for himself in this line if he had been allowed to live a few years longer. As it was, he had practically singlehanded produced J. L. Frazier's book "Type Lore," which speaks for itself as a typographic masterpiece. Mr. Bartels was born in Amsterdam, Holland, and came to this country quite young. He learned the printing trade in New York city, was for a time head compositor in the book and commercial department of the Brooklyn Daily Eagle and worked two years in the specimen department of the American Type Founders Company, Jersey City, a place of preëminent distinction as a producer of good typography. After coming to Chicago he was for two or three years instructor in typography at the School of Journalism, Northwestern University.

Personal and Other Mention

THE ANNUAL MEETING of the Association of National Advertisers, Incorporated, will be held at the Ambassador Hotel, Atlantic City, November 8-10.

THE WEST VIRGINIA PULP AND PAPER COMPANY has opened a new sales office in the Public Ledger Building, Philadelphia. George M. Howarth is the manager.

THE PAPER HOUSE OF MICHIGAN, Detroit, has been appointed an agent for Advance bond, made by the L. L. Brown Paper Company, Adams, Massachusetts.

THE CLEVELAND FOLDING MACHINE COM-PANY announces that Joseph F. Carter returned to its sales organization August 1. Mr. Carter will again have the Southwestern field of the company's operations.

The first linotype operators' short course to be conducted by a college or university was held at Iowa State College July 14 to 17. The technical journalism department of the college and the Mergenthaler Linotype Company coöperated in giving the instruction. Twenty-five operators attended the school. The instruction was given by Thomas Knapp, Barney Chittick, B. L. Stafford and C. H. Palmer of the Chicago

branch of the Mergenthaler Linotype Company, and F. W. Beckman of the journalism department of the Iowa State College.

BLAKE, MOFFITT & TOWNE, San Francisco paper jobbers, have opened a new branch in Oakland with Frank L. Unthank as manager. Mr. Unthank has been connected with the firm for over twenty years.

PRINTING INKS to the value of \$34,672,-290 were produced in the United States in 1924, according to the biennial census of manufacturers for 1925. This was 17.9 per cent more than that reported for 1923.

THE WILSON-JONES LOOSE LEAF COM-PANY, Chicago, announces that it has acquired the business and assets of Samuel C. Tatum Company, Cincinnati, C. C. Carpenter, who was president of the Samuel C. Tatum Company, was elected vicepresident of the Wilson-Jones Company.

THE CANADIAN PULP AND PAPER ASSOCIA-TION, in association with McGill University, is financing a pulp and paper research institute at Montreal. The amount involved is \$350,000, of which seventy per cent has been subscribed. It is hoped by the application of research to the cellulose industry to reduce the cost and improve the paper output of association members.

The U. T. A. will be represented by four members at the annual convention of the Deutscher Buchdrucker-Verein (the German Master Printers' Association) in Eisenach, September 5 and 6, according to an announcement by President Eilert. The delegates are George H. Carter, public printer; Hal Marchbanks, Edmund Wolcott and Max Miller, of New York city.

Seven hundred men and women enrolled in the U. T. A. educational courses last year, according to a report by Fred J. Hartman, director of education. Of this number, eighty-six were graduated from Typothetae educational courses and received the official certificate of graduation. Of the fifty-two local typothetaes, thirty-eight conducted classes in one or more of the courses.

IN AN EFFORT to further the cost finding movement in the printing industry, the London Master Printers' Association has issued an effectively printed card, which reads: "Are you better off today than you were a year ago? If you are, it is by making more money or spending less. If you made more money, in which department did you make it? 100 to 1 you don't know. Ask the Federation Costing Secretary; it is his job and he can tell you."

New LIGHTNING RODS are being installed on St. Paul's cathedral, London, which Benjamin Franklin originally equipped with lightning conductors. In 1770, when he was in England negotiating in connection with the difficulties Great Britain was having with its American colonies, he helped to install the conductors. The original rods on the famous cathedral were iron, and the engineers who are now adjusting copper rods have a fragment of the original iron conductor which Franklin devised.

THE INLAND PRINTER

HARRY HILLMAN, Editor-in-Chief MARTIN HEIR, Associate Editor

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER 632 SHERMAN STREET, CHICAGO

Vol. 77

SEPTEMBER, 1926

No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It are to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Employing Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

Subscriptions may be sent by express, draft, money order or registered letter.

Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.— Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for

FOREIGN AGENTS

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEK. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEK. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

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South Africa.

A. Oudshoorn, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum \$1.50. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads. received in Chicago later than the fitteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer Free to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS AND SYSTEMS

THE PRINTER'S PAPER COST FINDER will tell you in ten seconds the exact cost of 370 sheets of 19½ lb. paper at 18¾ cents; cost of any quantity or weight, any price per pound, found quickly, accurately; endorsed by printers everywhere. "Satisfactory in every particular and practically indispensable," says Scholl Printing Co., Parkersburg, W. Va. Used in 44 states, Canada, Hawaii and Bermuda. Information free. FITCH BROS., Central City, Neb.

MIXING PROPORTIONS for 500 beautiful colors (inks, paints). Example: Sepia Brown is 20 parts orange to 1 of black. Also color chart showing actual colors. Postpaid \$1.85. FINE ARTS PUBLISHING CO., 2031-2035 College avenue, Indianapolis, Ind. Box 1482a.

BOOKS AND SYSTEMS for printers and publishers. Complete illustrated catalogue free. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

BUSINESS OPPORTUNITIES

SACRIFICE SALE — Small job plant, linotype and complete equipment, in college town 30 miles from Chicago; established one year and doing \$6,000 business with rapid increase; will sacrifice linotype payments and entire business for quick sale; owner in bad health and must sell immediately. S 530.

FOR CONSOLIDATION OR SALE — Loose leaf and manifold; well estab-lished business, incorporated; own real estate and buildings; large space for enlargement of factory; modern equipment; ideal proposition for distant firm doing business in central states. S 509.

JOB OFFICE for sale or lease to responsible party in town of 10,000; good reasons for move. J. H. HENRY, Winchester, Va.

COME TO CHICAGO and see our large stock of equipment or write us about your requirements. Our line includes new, rebuilt and used equipment for printers, binders and folding box manufacturers. New Chandler & Price presses and cutters; Hamilton wood and steel furniture; Challenge lever and power cutters; patent bases; Lee presses, etc.; Rouse specialties; Berry round hole drills and all standard makes of punches, stitchers, perforators, proof presses, supplies and materials, complete outfits. Rebuilt and used Miehle presses from 30-inch to 68-inch; 49 by 66 late style Hødgman five track, combination delivery, fine press very cheap; 8 by 12 to 14½ by 22 Chandler & Price presses, Gordons, Golding and Colts Armory; 26 by 38 Colts and 27 by 40 Universal cutters and creasers; 26 by 36 Scott cylinder cutter and creaser; 46 by 62 Huber for printing or equipped for cutting and creasing; 26 by 38 Cottrell four-roller two-revolution fine press; 32, 38, 48 and 55 inch Seybold and Sheridan power cutters; 17 by 22 Shniedewend engravers proof press; Rosback, Reliance and power punches, used. Cylinders, Gordons, paper cutters and miscellaneous machinery and complete outfits sold direct from printing plants at low prices. Our expert information will help you to buy good equipment. WANNER MACHINERY COMPANY, 716 S. Dearborn street, Chicago.

FOR SALE — Available October 1, 1926, the following equipment, ideal for small weekly newspaper of 1,000 or 2,000 circulation: Century Campbell flatbed four-roller press, size 43 by 56, equipped with 5 H. P., 110 or 220 volts, A. C., 25 amps. 1,800 R. P. M., constant duty, variable speed, single phase, 41½ by 54 inside, 1 chase 30 by 42 inside, 9 chases 23½ by 35 inside; also Eclipse newspaper folder No. 2940, sheet size 34 by 48, equipped with Bell electric motor, 1 H. P., 110 or 220 volts, A. C., 12 amps., 1,750 R. P. M., 60 cycle, style 388. RUTHERFORD PUBLISHING CO., Rutherford, N. J.

KIDDER PRESSES — Several sizes and descriptions, thoroughly overhauled and guaranteed, furnished with sheet cut-offs and re-rolls for labels. We buy, rebuild and sell used printing, lithograph and box makers' machinery; Miehle presses and Seybold cutters always in stock. MASON & MOORE, INC., 28-30 East 4th street, New York city. Press repairs of all kinds and removing done anywhere. Dexter four-fold folder and 82-inch Seybold knife grinder at a reduced price; also Intertypes and Linotypes.

INLAND PRINTER, volumes 17, 18, 19, bound; volumes 21, 22, 25, 26, 27, 28, 29, 30, 31 complete. One to five numbers volumes 10, 20, 23, 33, 34, 37, 39, 41, 43, 62, 63, 64, 66. One hundred numbers in all. Best offer takes them. R. M. RULISON, Eaton Rapids, Mich.

FOR SALE — Well established printing and office equipment business in Oklahoma; doing good business locally and in twenty-seven counties; city of 20,000, oil fields and agricultural district; fixtures and equipment modern. 5 534.

Megill's Patent SPRING TONGUE GAUGE PINS



Send for booklet this and other styles

Megill's Gauge Pins

for Job Presses

Accurately made and always uniform. We make a large variety to meet all needs. Insist on Megill's products. If not at your dealer's, order from us. Illustrated circular on request.

EDWARD L. MEGILL, Pat. and Mfr. 761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent DOUBLE-GRIP GAUGES

VISE GRIP Send for booklet this and other styles

Please Mention THE INLAND PRINTER When Writing to Advertisers.

FOR SALE — We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street,

MULTI-COLOR PRESS and auto feed complete, equipped with direct current 60 cycle, 110 volt motors; in use less than one year and in good condition. This equipment made by Lisenby Manufacturing Company, Fresno, California. S 508.

HARRIS AUTOMATIC printing presses, all models and sizes, single and two-color; rebuilt and guaranteed; prompt delivery; fair prices. KONECKY BROS., 252 Pennsylvania avenue, Brooklyn, N. Y.

BOOKBINDERS' MACHINERY — New model National book sewing machines; also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 130-134 N. Campbell avenue, Chicago, Ill.

SMALL JOB printing plant in live growing city in southern Caalifornia; best class of work; complete equipment; bargain for cash. S 533.

FOR SALE - 38-inch Dexter paper cutter. S 413.

HELP WANTED

WANTED — Artist with creative talent for advertising purposes can connect with printing establishment producing high-grade work. Give full infor-mation in first letter. S 541.

Composing Room

LINOTYPE OPERATOR WANTED — Must be high-class book and job man; only high-class man setting clean proofs can hold the job we have; Model five and twenty-six. This is not a cheap job, therefore the wages are NOT CHEAP. Man capable of taking charge of large amount of work preferred; splendid opportunity. KELLEY TYPESETTING CO., 123 West 6th, Topeka, Kan.

ADVERTISING AGENCY TYPOGRAPHER — A chance is offered to compositor with executive ability who is at present employed in one of the better agency ad. shops to join with a live, progressive typography plant in the East. Give age, salary, experience, etc. Replies confidential. S. WILLENS & CO., 420 S. 49th street, Philadelphia, Pa.

WANTED — Combination linotype machinist-operator and hand compositor for strictly job office; permanent position if party is competent. PARMENTER PRINTING CO., Lima, Ohio.

Miscellaneous

LEARN LINOTYPING or Intertyping at home, spare time study: steady work \$55 a week. The Thaler System of linotype operating, together with a complete all-metal Thaler keyboard given with each course, makes learning easy and interesting. Write now for details and special short-time offer. THALER SYSTEM, 29 Legal bldg., Washington, D. C.

Rotagravure Department

WANTED — Rotagravure dry-plate photographer familiar with color separation work. S 528.

Salesmen

WANTED — Printing and lithographing salesman with an established trade, whose future sales possibilities are limited in his present position; an opportunity is offered to connect with a well known company having an up-to-date well equipped lithographing, printing and binding plant in New York. Liberal compensation on a salary or commission basis will be paid to a high-class man. Applications to be considered must give full particulars. Box 235, EQUITY ADVERTISING AGENCY, Inc., 104 West 42d street, New York.

SALESMAN with a strong following among the larger printers to sell a proven product, essential in every pressroom. For a man capable of producing big business we offer an attractive profit-sharing commission proposition; ink salesman preferred. S 532.

WANTED — Printing salesmen, commercial line; litho offset; Chicago and Wisconsin territory. S 542.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION — Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on Mechanism of Intertypes and Linotypes; whatever machines are in use, Bennett's system in conjunction with Sinclair's book saves hundreds of dollars; every man connected with Bennett's school is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION — Largest linotype school in the country; established 20 years; more than 1,000 have attended; the fastest, easiest method of operating; series of lesson sheets; careful individual instruction; favorite school for printers for years; five weeks \$100. EMPIRE SCHOOL, 206 East 19th street, New York; telephone: Gramercy 5733.

SITUATIONS WANTED

I AM SEEKING a job in an up-to-date country news and job plant; am practical printer, estimator and know costs; successful as editor and manager; married. S 539.

BOOKBINDER open for position as foreman; ruler, forwarder and finisher; 10 years' experience on commercial work; salary \$50 per week. S 536.

WANTED — Situation in the middle west by bindery man, experienced as a finisher, forwarder, ruler and foreman. S 529.

SITUATION WANTED by an experienced bindery foreman with a thorough knowledge of all classes of binding. S 531.

Composing Room

COMPOSITOR, 25 years' experience, 10 as foreman direct mail and specialty work, expert line, Ben-Day and color plate engraver (wax electro), layout, estimator, etc.; some advertising and creative ability. S 540.

FOREMAN of composing room, experienced in estimating, proofreading, line-up and O. K., desires opportunity in modern printing plant or advertising agency; can write copy and make layouts. S 494.

A-1 FOREMAN composing room; man of wide experience, now employed, desires change where there is opportunity for advancement; non-union; personal interview desired. S 537.

PRINTER wants job or will lease small plant with privilege of buying; family force to run; no investment but labor to start. PRINTER, Box 143, Heflin, Ala.

Electrotyper

SITUATION WANTED — Strictly first-class electrotype molder in wax and lead; 22 years' experience in charge of different plants, familiar with all modern methods of electrotyping; thorough knowledge of the deposition of copper and nickel on wax and lead molds; can furnish the best of references. S 527.

Engraver

HIGH-GRADE copper and steel engraver (22 years' experience) seeks new position; opportunity for advancement; English, married. Inquiries invited. S 538.

Managers and Superintendents

WANTED — A position as printing superintendent by a practical man of wide experience and proven ability; thoroughly competent on commercial, publication, catalogue and high-class process color work; have good executive ability, a loyal and efficient man who can take charge of your plant and give you satisfactory production in an economical manner; best of references. S 498.

SUPERINTENDENT — A man of wide practical experience in all departments desires to connect with concern doing \$100,000 yearly or over; 15 years' experience in production of printing; can furnish references and would consider investment in growing concern. S 519.

YOUNG MAN, able to act as an assistant to executive, desires location in Boston. PAUL D. TARTRE, 78 State street, Augusta, Maine.

WANTED TO PURCHASE

PRINTING PRESS, books and magazine on printing wanted; foot or hand press and equipment. CARDINAL, 329 W. Runyon street, Newark, N. J.

WANTED — Miehle presses, all sizes. Write or wire. WANNER MACHIN-ERY COMPANY, 716 S. Dearborn street, Chicago.

BUSINESS DIRECTORY

Automatic Card Presses

GLOBE TYPE FOUNDRY, 956 Harrison, Chicago, Ill. Buffum automatic card presses; hand lever presses; process heaters, inks and powders for "Raised Printing."

Blotters-Advertising

JOSEPH HOOVER & SONS CO., Market and 49th street, Philadelphia.

Advertising pictorial blotters in three sizes. Hundreds of designs.

Bookbinding Machinery

JOHN J. PLEGER, 53 W. Jackson blvd., Chicago. Stripping machines, reinforcing and tipping machines, round corner turning in machines, roll slitting machines, strip end trimmers, hinged paper covering machines.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Largest and best assorted stock in New York city.

WORLD'S FASTEST OPERATOR Naturally conducts the World's Best and Most Famous Intertype-Linotype School School School has had the reputation of turning out more fine operators than all other schools combined. If you want to increase your speed, to enable you to hold

a better job; if you are about to take up operating, or if you want to study the mechanical end, this is the one and best school.

Practical course, six weeks, seven hours per day, \$60. Correspondence course, with keyboard, for home study, \$28. Sinclair's mechanical book, \$10. Write for free literature. It places you under no obligation. You

should know what other men and women have accomplished under Milo Bennett, the world's most famous operator. To get all the facts, address: MILO BENNETT SCHOOL, TOLEDO, OHIO

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. First-class brass dies for leaf stamping and embossing.

BARNHART BROS. & SPINDLER - See Typefounders.

Brass Rule

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

JOSEPH HOOVER & SONS CO., Market and 49th streets, Philadelphia. Calendar pads in all styles and sizes. Send for catalogue.

Calendar Plates

NEW, SNAPPY CALENDAR PLATES (not pads) for 1927. Lowest prices ever quoted; sheets free INDIANA PRINTERS SUPPLY CO., Indianapolis, Ind. "No mean city."

Chase Manufacturers

BARNHART BROS. & SPINDLER — See Typefounders.

Commercial Art and Engraving Service

ILLUSTRATING, designing, cartooning, photo retouching. Prices quoted for drawings and engraving cuts complete. BALDA ART SERVICE, Oshkosh, Wis.

Composing Room Equipment-Wood and Steel

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

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Counting Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Cylinder Presses

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Kelly Automatic Jobber.

BARNHART BROS. & SPINDLER — See Typefounders.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago; Eastern office, 38 Park row, New York. Send for catalogue.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron: 534x9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS at trifling cost with my simple transferring and zinc etching process; price \$1. Particulars, many specimens and testimonials for stamp. THOS. DAY, Windfall, Ind.

Feeder for Job Presses

BARNHART BROS. & SPINDLER - See Typefounders.

Gas Heaters and Ink Driers

THERE IS ONLY ONE Gas Heater for printing presses that has safety shields; it costs no more than the paper "burners," and is safe; 10 models. Write UTILITY HEATER CO., 239 Centre street, New York.

Ink Mills-For Regrinding

BARNHART BROS. & SPINDLER — See Typefounders.

MATRIX BOARDS (dry flongs), POROSIN brand. ROSENTHAL & CO., Röthenbach a. d. Pegn. Bavaria, Agents wanted.

Numbering Machines

HAND, Typographic and Special. THE AMERICAN NUMBERING MA-CHINE CO., Brooklyn, N. Y.; Branch: 123 W. Madison street, Chi-cago, Ill.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Overlay Process for Halftones

SIMPLE AND PRACTICAL. Write for samples, terms. Makes halftones print right. DURO OVERLAY PROCESS, 804 Bartlett avenue, Milwaukee.

Paper Cutters

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th avenue, Cicero, Chicago; Eastern office, 38 Park row, New York. Send for catalogue.

OUR ELECTRO-CHEMICAL process enables any printer to produce beautiful embossed prints without dies or plates; it is profitable, inexpensive and easy to operate. Write for catalogue of supplies. THE A. STOKES CO., Hudson, Ohio.

Printers' Equipment

WANNER MACHINERY CO., 716 S. Dearborn street, Chicago. New, rebuilt and used equipment, materials and outfits.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 629 South Alabama street, Indianapolis; 4015-4017 E. Main street, Dallas, Tex.; 721-723 Fourth street, S., Minnaepolis, Minn.; 1025 W. Fifth street, Des Moines, Iowa; cor. East and Harrison streets, Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio; 223 W. Ransom street, Kalamazoo, Mich.; 4391-93 Apple street, Detroit, Mich.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city.
Printers' and Bookbinders' Machinists.

BARNHART BROS. & SPINDLER - See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

DUPLEX PRINTING PRESS CO., Stereotype rotaries, stereo and mat machinery, flat bed web presses, Battle Creek, Mich.

THE GOSS PRINTING PRESS COMPANY, 1535 S. Paulina street, Chicago, Ill. Newspaper and magazine rotary presses.

AMERICAN TYPE FOUNDERS CO.—Kelly presses, Klymax Feeder Units. BARNHART BROS. & SPINDLER - See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS, & SPINDLER - See Typefounders.

Type - Composing Room Furniture - Equipment - Supplies Printing Presses—Paper Cutters—Machinery for

Ruling, Creasing, Scoring, Embossing, Bookbinding, Box Making, Stamping, Perforating, Punching, Making Labels, Seals, Eyelets, Deckle-Edges,
Bevels, Thread and Cord Loops and Knots, End Sheet Pasting, Tipping, Rowell Melting Furnaces,
Special Attachments Michle, Kelly and Cylinder Presses.

HOWARD D. SALINS GOLDING PRINTING MACHINERY

608 South Dearborn Street, Chicago, Illinois

Roughing Machines

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Ruling Machines

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city.

Saw Trimmers

BARNHART BROS. & SPINDLER - See Typefounders.

Seals

BLANK SEALS for all sealing purposes. Capacity, million a day. Also printed and embossed. THE TABLET & TICKET CO., 1015 W. Adams street, Chicago. Telephone: Haymarket 3883.

Slitting, Perforating and Scoring Attachments

HOFF combination slitter, perforator and scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Steel Composing Room Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

BARNHART BROS. & SPINDLER - See Typefounders.

Stereotyping Machinery

THE GOSS PRINTING PRESS COMPANY, 1535 South Paulina street, Chicago, Ill. Complete line of curved and flat stereotyping machinery.

BERTEL O. HENNING Sales Agency, 608 S. Dearborn street, Chicago, Ill.

BARNHART BROS. & SPINDLER - See Typefounders.

Stripping Machines

JOHN J. PLEGER, 808-810 Monadnock bldg., Chicago, Ill.

TAGS! Quick delivery, high quality and lowest trade prices. Send us your quotations and ask for samples. THE DENNEY TAG COMPANY, Inc., West Chester, Pa., the largest exclusive tag manufacturers in America.

TAGS of every description; special prices to printers. Write us for samples and prices. SAMUEL CUPPLES ENVELOPE CO., St. Louis, Mo.

Type Casters

THOMSON TYPE MACHINE CO., 223 W. Erie street, Chicago. Machines for casting 6 to 48 pt. type in all languages.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Kelly automatic jobbers, Klymax feeder units. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress st.; New York, 200 William st., corner Frankfort; Uptown House Printing Crafts bldg., 8th ave. and 34th st.; Philadelphia, 13th, corner Cherry st.; Baltimore, 215 Guilford ave.; Richmond, 11 Governor st.; Atlanta, 118 Central ave.; Buffalo, 45 N. Division st.; Pittsburgh, 323 Third ave.; Cleveland, 15 St. Clair ave., N. E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larmed st.; Des Moines, 313 Court ave.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 500 Howard st.; Portland, 47 Fourth st.; Spokane, West 310 First st.; Milwaukee, 125 Second st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, type foundry and manufacturing plant at Monroe and Throop streets, Chicago. Sales and service houses at 829-831 S. State street, Chicago; 1224 H street, Northwest, Washington, D. C.; 1102 Commerce street, Dallas; Third and Locust streets, St. Louis; 710 Baltimore avenue, Kansas City; 1114 Howard street, Omaha; 51-52 E. Third street, St. Paul; Western avenue and Columbia, Seattle; 319 Pender street, West Vancouver, B. C., Canada. Manufacturers of type, brass rule, brass galleys, steel chases, steel and iron justifying furniture, leads and slugs, saw-trimmers, stereo casting boxes, metal furnaces, job press brakes and various "Superior" specialties for printers. Merchants of printing machinery of all kinds, complete equipment, materials and supplies.

Wire Stitchers

BREHMER BROTHERS, Leipzig-Plagwitz, Germany. Thread sewers, wire stitchers, folders, end sheet pasters, thread stitchers.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.-Boston wire stitchers.

BARNHART BROS. & SPINDLER - See Typefounders.

Wood Goods

BARNHART BROS, & SPINDLER - See Typefounders.

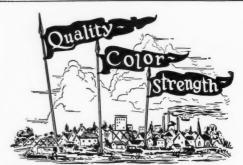
Wood Goods-Cut Cost Equipment

AMERICAN TYPE FOUNDERS CO .- See Typefounders.

Wood Type

BARNHART BROS. & SPINDLER - See Typefounders.

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th st., New York city.



Three High Standards Community Enamel

The Quality

COMMUNITY ENAMEL is a high grade, medium priced enamel sheet made entirely from new raw stock. No old paper is ever used. Assuring a uniform quality from any kind of plate-with minimum makeready.

The Color

COMMUNITY ENAMEL'S color has been selected with great care, making possible a uniformity of shade. We have chosen a color that will blend very nicely with any color combination.

The Strength

COMMUNITY ENAMEL tests 10 to 50 per cent stronger than other papers in its price class. This extra strength, together with its unusual folding qualities, makes this stock suitable for use in a great variety of printing needs.

Samples may be secured from the following distributors:

ALBANY, N. Y.— Potter-Taylor Paper Corp.

Fotter-Taylor Paper Corp.
CHICAGO, ILL.—
Blunden Lyon Company.
CHICAGO, ILL.—
Messinger Paper Company
CINCINNATI, OHIO—
Chatfield & Woods Co,

Cheveland, OHIO—
Union Paper & Twine Co.
COLUMBUS, OHIO—
Central Ohio Paper Co.
DAYTON, OHIO—
Buyers Paper Co.

BUYERS PAPER CO.
DETROIT, MICH.—
Union Paper & Twine Co.
DULUTH, MINN.—
Peyton Paper Co.
FORT WAYNE, IND.—
Western Newspaper Union
LACKSON, TENIN.

JACKSON, TENN.— Martins-Currie Paper Co. LOUISVILLE, KY.— Southeastern Paper Co.

MILWAUKEE, WIS.— Allman-Christiansen Paper Co. MINNEAPOLIS, MINN.— F. G. Leslie Paper Co.

NASHVILLE, TENN.— Chatfield & Woods Co. PHILADELPHIA, PA.— Lindsay Paper Co.

PHILADELPHIA, PA.— Riegel & Co., Inc. SAN FRANCISCO, CAL.— Commercial Trading Co.

SPOKANE, WASH.— John W. Graham Co. ST. LOUIS, MO.— Beacon Paper Co.

ST. PAUL, MINN.— F. G. Leslie Paper Co. TOLEDO, OHIO— Ohio & Michigan Paper Co. WASHINGTON, D. C.-Virginia Paper Co.

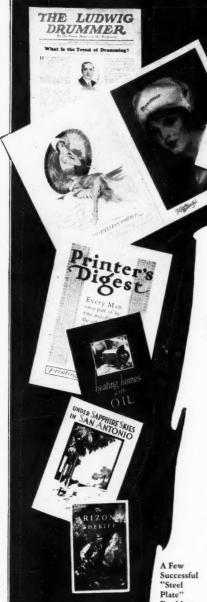
Made by

The Miami Valley Coated Paper Co.

Manufacturers of Coated and Specialty Papers

FRANKLIN, OHIO

We Also Manufacture Miami Folding Enamel, Tiffany Enamel, Fan-fold Enamel and Double Service Bond



To those in the Chicago trade territory, we will be glad to send samples or dummies made to specifications. Write us today. The NEW STEEL PLATE ENAMEL

This is catalog new 1926 Entalog

NO MATTER how fine an article may be, whether it is an automobile or a sheet of paper, there will always be room for improvement.

Improvement is synonymous with progress—and it is in line with our progressive policy that we are continually striving to improve the quality of our papers.

In spite of the fact that Steel Plate Enamel has enjoyed tremendous popularity among printers and advertisers in the Chicago district for a number of years, we did not hesitate to change it when we discovered a way to greatly improve the grade.

You will find the new Steel Plate Enamel a beautiful white shade, free from calender marks. Its surface is smooth and glossy, suitable for the finest halftone and process printing.

Although not sold as a folding enamel, it is free from brittleness, the body stock having plenty of strength to withstand the various bindery operations.

BRADNER SMITH & COMPANY

333 South Desplaines Street CHICAGO

Are Buckeye Papers Better Than Others?



The Founder WILLIAM BECKETT

INASMUCH as Buckeye Cover has for many years outsold all other covers and in view of the fact that its companion paper, Buckeye Antique Text, is steadily approaching the same goal, it is interesting to look into the causes of such a success. Why are these papers so generally and increasingly used by printers and advertisers?

The answer, we think, lies in the record of the seventy-eight years in which we have been making paper in Hamilton. We try always to make honest goods and claim for our papers no merit that they do not possess. In our relations with our customers, direct or remote, we are resolved that no person shall ever have unfair or unfriendly treatment from this establishment.

Buckeye papers are not the finest papers in the world, but we think them much the finest that can be bought at or near their price. We believe them to be good enough for any printed production, yet low enough in price to be suitable for large runs.



The use of Buckeye Cover and of Buckeye Antique Text will tend to increase the effectiveness of your campaign and to keep down its cost.

The Beckett Paper Company

Makers of Good Paper
IN HAMILTON, OHIO, Since 1848



HOWARD BOND

Guaranteed TO LAY F L A T

A LWAYS RENOWNED for its most brilliant, refined color and unusual strength, HOWARD BOND is now adding and featuring that it will positively lay flat. In the perfection of a new manufacturing process, we have solved the difficulties which have heretofore interrupted the speed of modern rapid printing presses. Specify HOWARD BOND and we take the risk.

HOWARD BOND HOWARD LEDGER HOWARD LAID BOND HOWARD ENVELOPES

HOWARD WHITE AND BUFF POSTING LEDGER

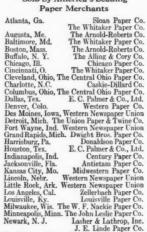
WRITE FOR SAMPLES
THE HOWARD PAPER COMPANY

URBANA, OHIO



AUDUUUUU Laidtone Coated Book

Sold by America's Leading Paper Merchants



Minneapolis, Minn. The John Leslie Paper Co.
Newark, N. J.
J. E. Linde Paper Co.
New Haven, Con.
New Grleans, La.
New York City

Casher & Lathrop, Inc.
Le. Linde Paper Co.
Linde Paper Co.
Linde Paper Co.

Calland, Cal.

Callerbach Paper Co.

Zellerbach Paper Co.

Oakland, Cal. Oklahoma City, Okla.

Oakland, Cal.

Oklahoma City, Okla.

Western Newspaper Union
Omaha, Nebr.
Philadelphia, Pa.
A. Hartung & Co., D. J., Ward Co.
Providence, R. I.
Richmond, Va.
Rochester, N. Y.
St. Louis, Mo.
St. Louis, Mo.
Salt Lake City, Utah
Western Newspaper Union
Milles Barre, Pa.

Zellerbach Paper Co.
Acme Paper Co.
Sustern Paper Co.
Sout City, Utah
Western Newspaper Union
Zellerbach Paper Co.
San Francisco, Cal.
Seartle, Wash.
Sioux City, Ia.
Springfield, Mass.
Tampa, Fla.
E. C. Palmer & Co., Id.
The Arnold-Roberts Co.
Megargee Bros.

Zellerbach Paper Co.
Western Newspaper Union
Megargee Bros.
Western Newspaper Union
Wilkes Barre, Pa.
Western Newspaper Union
Megargee Bros.

*HE most recent development in coated book paper is LAIDTONE—a paper so different that it may be considered in the light of a new invention.

LAIDTONE COATED BOOK is the modern interpretation of the earliest characteristic of paper-a laid marking that lends a distinctive touch long sought after but never before attained in a smooth semidull coated surface.

It is undoubtedly one of the greatest advances in the processing of paper since the introduction of plain surface coating.

All the smooth printing qualities that a good coated paper must possess are embodied in LAIDTONE. All the subtle charm of a laid paper is retained.

The delicate markings enhance the beauty of the page and give distinctive quality to half-tone illustrations, color plates and type yet in no way interfere with perfect printing.

The practical working qualities of this new paper have been thoroughly demonstrated by exacting tests made in the press rooms of some of America's leading printers.

Send for Sample Portfolio

A. M. COLLINS MFG. COMPANY

Makers of Cover Papers, Coated Cardboards and Laidtone Book Paper PHILADELPHIA, PA.



Success Bond

WITH a proud record of accomplishment, in the service of business, SUCCESS BOND commands respect and confidence.

Some of the greatest insurance companies employ it for policies, possibly the highest tribute that can be paid to a bond paper. SUCCESS BOND is a crisp, crackly, cockle-finished sheet suggesting quality in every fibre, but in no sense suggestive of the moderate price at which it is available. Try it.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS

BALTIMORE, MDJ. Francis Hock & Co.	New Orleans, La E. C. Palmer & Co., Ltd.
CHICAGO, ILL	NEW YORK CITY H. P. Andrews Paper Co.
Dallas, TexasE. C. Palmer & Co., Ltd.	NEW YORK CITYClement & Stockwell
HOUSTON, TEXASE. C. Palmer & Co., Ltd.	NEW YORK CITYA. W. Pohlman Paper Co., Inc.
JACKSON, TENN Martins-Currie Paper Co.	Омана, NebField-Hamilton-Smith Paper Co.
LOUISVILLE, KYMiller Paper Co., Inc.	PITTSBURGH, PaSeyler Paper Co.
MILWAUKEE, WIS The E. A. Bouer Co.	PORTLAND, OREBlake, McFall Company
NEWARK, N. J H. P. Andrews Paper Co.	Springfield, MoSpringfield Paper Co.
TAMPA, FLA E	. C. Palmer & Co., Ltd.

NEENAH PAPER COMPANY

Neenah, Wisconsin

Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the Names

Wisdom Bond Glacter Bond Stonewall Linen Ledger Resolute Ledger Prestige Ledger

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





CHARACTER

GET more of it into your sales literature. Into your booklets, your portfolios, counter leaflets, and broadsides. For character *impresses* just as surely in your printed salesmanship as it does with your traveling salesmen!

Cantine papers help the pressman tremendously to put character into your printed matter. Less finely surfaced papers hinder him—and lower the sales value of the finished job. Experience has proved it many times, if proof were necessary.

Since 1888, fine coated papers have been the sole output of The Martin Cantine Company. Since 1888, they have been noted for their impressive printing surfaces. Write for book of sample papers. The Martin Cantine Company, Dept. 308, Saugerties, N. Y.

CONTEST WINNER

For the quarter ending June 30th, the International Silver Company's sales portfolio was judged the most meritorious printing on a Cantine paper. It was both planned and produced by N. W. Ayer & Son,

Philadelphia, Pa.



Cantine's

COATED PAPERS

CANFOLD

ASHOKAN

Esopus

VELVETONE

LITHO C.1 S

962



Radiance Bond reflects good taste

an effect of dignity and good taste. It is not harmonious for the printer to produce fine printing, lithography or engraving on cheap, flimsy papers for houses of reputation and dignity.

RADIANCE BOND is one of Gilbert's quality bond papers at a popular price, has fine printing qualities, excellent appearance and reflects good taste.

GILBERT PAPER COMPANY, MENASHA, WIS.

DISTRIBUTORS

					_	-	_	-	-		_						
Boston, Mass.	-		_		-		_		-				-		-	Von	Olker-Snell Paper Co.
Birmingham, Ala.		-		_		_		_		-		-		_			Sloan Paper Company
Dayton, Ohio -	_		_		-		_		-		-		-		1		uyer's Paper Company
Memphis, Tenn.		_		-		-		-		-		-		-		- T	ayloe Paper Company
New York, N. Y.	_		-		_		-		-		-		_		_	-]	Bishop Paper Co., Inc.
New York, N. Y.		_		_		-		-		-		-		_		Gre	en, Low & Dolge, Inc.
Philadelphia, Pa.	_		_		_		-		_		_		_		(Jarret	tt-Buchanan Company
St. Louis, Mo		_		_		-		_		-		_		_		Baker	Paper Company, Inc.
St. Paul, Minn.	_		_		_		-		_		_		-		_	Inter	-City Paper Company
Tulsa, Okla		_		_		_		_		_		_		_		- T	ayloe Paper Company
Washington, D. C.			-		_		_		_		-		_		_	R.	P. Andrews Paper Co.

A QUALITY

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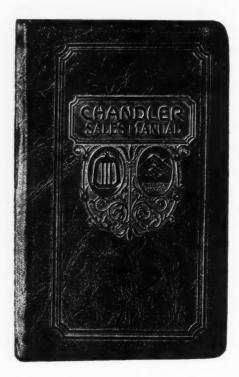
PAPER AT A POPULAR PRICE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

965







Inexpensive

The richness and beauty of <u>BurkArt</u>* covers are secured at very low cost. In fact, their long life and protective value make them the most economical covers to buy, for a wide variety of purposes.

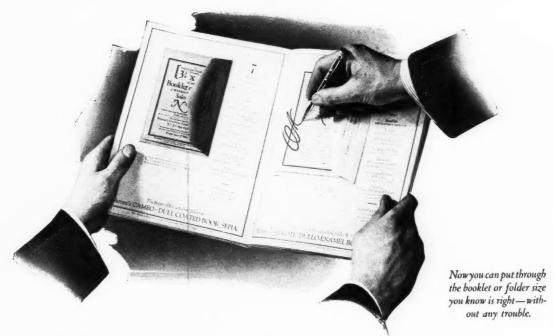
<u>Burkart</u>* covers will save your customers money by prolonging the life of the material they enclose; they will give added effectiveness to each piece of advertising by insuring attention and encouraging preservation.

Printers who study the economical spending of advertising dollars are enthusiastic about <u>BurkArt</u>* covers. Our service to you includes a specialized staff of artists and designers.

THE BURKHARDT COMPANY, INC.

Burkhardt Building, Larned at Second DETROIT, MICHIGAN

*BurkArt is the name of a process, not of a material. Du Pont Fabrikoid is the basic material used, the processing being a Burkhardt development.



Helping your fussy customer make up his mind

YOU'LL save yourself a lot of trouble with fussy customers if you have a set of Warren's Sales Units in your brief case. Each Unit contains a booklet, a folder, and a four-page letter, with an envelope of the same tone that fits all three. There are ten Units in a set, and they cover a wide range of shapes and sizes, all of which will cut economically from standard paper sizes.

Show the Sales Units to the customer on your first call. Offer your own suggestions as to the proportions or size best suited to his needs, and get him to make up his mind then and there. You can safely recommend any size included in the set, and be sure that it will cut without waste, and that delivery will not be held up waiting for envelopes to be made to fit.

The envelopes in the Units are made from special envelope paper manufactured by the S. D. Warren Company and are made in the "penny

WARREN'S

SALES UNITS

saver" style so that they can be mailed either first or third class. Any paper merchant handling Warren's Standard Printing Papers can furnish these envelopes from stock.

Warren's Sales Units are available in folder form, just the right size to fit in a brief case or filing cabinet. It will pay to carry a set with you. There will be many times when it will help you to settle at once all of the preliminary questions that

arise on a piece of mailing literature.

Printing costs reduced

By selling your customers on standard sizes, you will be able to standardize a great deal of your own work. You can weed out odd paper sizes, and combine different jobs on the same run. These things speed up production and cut down your printing costs. And lower costs eventually mean more business and more profit for you.

You'll find that many of your customers know about Warren's Sales Units. We are telling them about it regularly in Printer's Ink Monthly. We'll be glad to send you a portfolio for your own use, free of charge. Just write or use the coupon. S. D. Warren Co., 101 Milk St., Boston, Mass.



Send for this free portfolio, filing size, containing the complete set of Warren's Sales Units.

S. D. Warren Company, Dept. 49 101 Milk Street, Boston, Mass.

Please send me, free of charge, a complete set of Warren's Standard Sales Units.

Street....

City.....State....

Leaders of Men and Industry



Sieur de La Salle

Sieur de La Salle was one of the greatest leaders of exploration in North America. Besides discovering the Ohio and probably the Illinois Rivers, he was the first to lead his men down the Mississippi from its upper source to its mouth, and thus establish a connection between the discoveries of Radisson, Joliet and Marquette in the North with those of De Soto in the south. As a Leader of Men, he was one of the foremost in American history!



Byron Weston, as Captain of Infantry in the Civil War; Lieutenant Governor of Massachusetts, and founder of Byron Weston Company, was truly a Leader of Men. La Salle's qualities of great energy, high courage, striking personality, and unswerving purpose characterized the life of Byron Weston. His fine ideals created the foundation upon which Byron Weston Company attained its place of Leadership in Industry!

пинининий выправлений выправле

6

You have never known a record book of Weston's to be scrapped!

Great prestige among customers! An unblemished name for integrity! A reputation for absolute business responsibility!

These cannot be earned in a month, year, or a decade. They're gifts of years!

Byron Weston Company's reputation has stood the enduring proven test of time.

Leading printers and stationers have used and endorsed Byron Weston Company's ledger papers for over half a century. The Weston watermark in ledger paper is a guarantee of the highest quality, durability and permanence.

Get the frank opinion of any one of the many thousands of discriminating users.

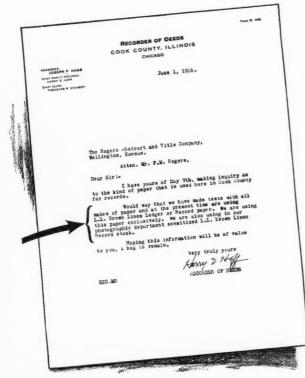
WESTON

LEADERS IN LEDGER PAPERS

Byron Weston Gompany

A family of Paper Makers for over sixty-three years

Mills at Dalton, Massachusetts, U. S. A.



"Used Exclusively"

in Recorder of Deeds' Office

COOK COUNTY ILLINOIS

000

There is no county in the country which safeguards its records more carefully than Cook County, Illinois,—one of the largest users of permanent records in the United States.

Most of the records of this great county are in the various offices and departments of the Recorder of Deeds. Mr. Harry E. Hoff, Chief Deputy Re-

corder, recently wrote in reply to a letter from Kansas, inquiring as to the kind of paper used for the records of Cook County:

"We have made tests of all makes of paper and at the present time are using Brown's Linen Ledger or Record Paper. We are using this paper exclusively."

Brown's Linen Ledger permanent record paper has been preferred by public officials and business executives for more than three-quarters of a century. It is made from 100% pure white rags and is distinctive in that it doesn't turn yellow and rot with age. It remains white and strong permanently.

When you have work requiring paper of supreme quality and value, choose one of the grades given below. Leading merchants carry them. Samples, as well as a list of distributors, will be sent on request.

L. L. BROWN PAPER COMPANY

Adams, Mass.



If you would like a sample of the kind of paper used by the Byrd Arctic Expedition for its maps and records, we shall be glad to send it, with our compliments, upon request.

BROWN'S

Ledger, Linen and Bond Papers

[SUPREME IN QUALITY SINCE 1849] C(V) BROWN'S LINEN GREYLOCK BROWN'S GREYLOCK BROWN'S ADVANCE LINEN LEDGER FINE Cream, blue; wove. LINEN LEDGER LINEN LEDGER White, buff, blue with Brown's Flexible White, buff, blue, pink Hingefor loose leaf Books White, buff, blue, pink laid White, buff, blue White, buff, blue Brown's Linen Advance and Greylock Brown's Manuscript Typewriter Papers Typewriter Papers Covers GREYLOCK BOND ADVANCE BOND White, buff, blue, pink White



"The Greatest Sheet of Paper I Ever Saw, But a Fraction of a Shade Off in Color"

When a Reputable Mill's Loss Is Your Gain!

Here is a typical case of errors frequently made by paper mills.

What to do with the paper? It is one of the finest sheets they have ever run through the mill; uniform in weight and finish, beautiful to the eye and a wonderful printing stock—but the supercritical eye of the mill superintendent says it does not match the sample submitted by the customer. There is only one thing to do. Run the job over and take a loss on the first run.

The mill ships the first run to SABIN ROBBINS, with the request to get what is possible for it. Remember, here is a first class sheet of paper—the mill superintendent himself says it is the greatest sheet he ever saw—with but the one little difference, that of failing by the narrowest of margins to meet the particular color demanded by the customer. This wonderful sheet is then offered to you at a fraction of its real value. Of course you can use it; hundreds of printers could use it to turn out a beautiful catalog, booklet or broadside.

Errors like this enable us to offer you thousands of lots of excellent paper, at about two-thirds of their standard value.

Are you on our mailing list?



Getting These?

SABIN ROBBINS regular weekly mailings of samples of mill jobs are the means of saving printers thousands of dollars. If you are not getting them, just a word will put you on our mailing list.

THE SABIN ROBBINS PAPER COMPANY

CINCINNATI

Other Divisions: Detroit Cleveland

Pittsburg

St. Louis

Los Angeles



Dennison's Gummed Paper it is well packaged

ENNISON'S GUMMED PAPER reaches you in good condition and keeps in that condition because it is securely sealed, in moisture-proof wrapping. It is easy to store, easy to handle, and the sheets come to the presses in proper condition for either hand-feed or automatics.

Both you and your customer will find complete satisfaction in Dennison papers. There is a wide variety to choose from, but every weight, grade and color is of the highest quality.

Send today for the two free books; the Gummed Paper Sample Book and the Printers' Service Book of Gummed Labels. With these two books and your present equipment (or type and rules which your supply house carries) any printing plant can develop a highly profit-

able, steady-repeat-order, gummed label business. The Service Book is a thoroughly practical working guide which has been praised by printers in every state. Get these two books now. Free to printers.



Gummed Papers

Get Dennison's Gummed Papers from your JOBBER

The 6 Points of Dennison Superiority

- 1. Unexcelled Gummings Non-Blocking Fish Dextrine
- 2. Paper Lies Flat
- 3. Wide Range of Colors 6. Waterproof Packaging
- 4. Perfect Printing and Writing Surface
- 5. Uniform Quality

DENNISON'S, Dept. K-49 Framingham, Mass.

Send me the Printers' Service Book and the Gummed Paper Sample Book.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

"Make this Year's Records on ESLEECK THIN PAPERS"



What You Should Know When Comparing Thin Papers

There are certain characteristics that distinguish the best thin papers for office use. Even texture, strength, uniformity of color and the same "feel" throughout are among the qualities that indicate a superior light weight paper. The paper must be made from high grade, new rags. These qualities make Esleeck Thin Papers the best obtainable.

The poor grades of thin papers are easily detected by their varying texture, lack of strength when torn, uneven coloring and a soft, spongy "feel." Poor grades are made from sulphite pulp and must be used in heavy weights to withstand any use whatever. They cost less per pound but their bulk more than equals any saving.

ESLEECK THIN PAPERS—for durability

WATERMARKED and made from High Grade, New Rags

FIDELITY ONION SKIN EMCO (
SUPERIOR MANIFOLD VERILIT
AND NINE OTHER GRADES

EMCO ONION SKIN VERILITE MANIFOLD

Colors for duplicate, triplicate, and any multi-printed forms



Esleeck Manufacturing Company

TURNERS FALLS, MASSACHUSETTS



FORMS · RECORDS · COSTS · ESTIMATES · CONTRACTS · COPIES OF CORRESPONDENCE

Sometimes it's hard to tell the truth and be modest too.

Those of us at the Crane mills who live constantly with Crane's Bond have so great an enthusiasm for this fine sheet, and so great a pride in it, that we sometimes wonder how what we say sounds to the lithographer, printer, and engraver — the man who sells our paper along with his own work to the user of paper.

To the printer who doesn't know Crane's Bond—if there be any such—our expressions must sound immoderate. To the man who shares our feeling they may be superfluous.

But—and here is the point—they are all true. It is a fine old paper—made slowly and carefully out of all new rag stock, watermarked with the name of "Crane", distributed in fifty-five cities. Any one of the Crane merchants will supply sample sheets of Crane's Bond which comes in eight thickness numbers, eleven sizes, eight colors, glazed and unglazed.

You can get sample sheets from the Crane & Company merchant who also has envelopes for all of Crane's Business Papers in standard sizes.





Consisting of

4

CRANE'S BOND · CRANE'S PARCHMENT DEED · CRANE'S JAPANESE LINEN · CRANE'S OLD BERKSHIRE

CRANE & COMPANY, INC. DALTON, MASSACHUSETTS



Soft, subtle, persuasive colors, rich as a sunset sky

APER COLOR, as a factor in good business letterheads, is well established. It has proved its power to help win interest and to increase sales. ¶ There's grey—to suggest mature age and experience; pink

—to interest women; sky blue—to sell music and other esthetic products; green—for the nurseryman; golden-rod—to suggest the sunlight and cheerfulness that help to open pocketbooks—and so on. ¶ Old Hampshire colors are not merely the "obvious colors." They include subtle tints—Azure, Champagne, Primrose, and Corn; and hues of peculiar intensity and refinement—Turquoise, Tuscan, and Café. ¶ The customer who buys fine stationery is a mighty good customer to have—and to hold. He is entitled to the exact tint or shade that fits his business. He will appreciate the fact that you can give it to him—in Old Hampshire Bond. ¶ A conveniently pocket-sized booklet showing the weights, sizes and colors of Old Hampshire Bond will be sent you, with the name of the nearest distributor, on request.

HAMPSHIRE PAPER COMPANY
South Hadley Falls, Mass.

Old Hampshire Bond

For Your Halloween Jobs

USE TANGERINE

WASHIN GTON

The Most Colorful Cover Paper in America



Columbia Paper Mfg. Company

Index Bristol and Specialties

WASHINGTON, D. C.

NEW YORK OFFICE: 41 Park Row CHICAGO OFFICE: Conway Building

Ask Your Paper Merchant or Write Us Direct

This catalog cost, perhaps, hundreds of dollars in profits from the orders it will never bring. This business was lost because the advertiser used a frail envelope.



Who will be blamed for this?

Who but the printer or stationer that made the sale?

THE envelope pictured above went into the mail young, good-looking and carefree —and NOW look at it!

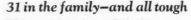
Tragedies like this arise from using envelopes that don't measure up to their responsibilities.

Where will the sender of this catalog lay the blame? Where, except squarely on the shoulders of the printer or stationer who sold him poor envelopes?

Just a fraction of a cent more, spent on that envelope would have seen this catalog safely to the place where it would have had a chance to bring back orders. That fraction

of a penny "saved" sent his book to the "port of missing catalogs."

When your customer wants catalog envelopes, you can serve him well and do yourself a good turn, by showing him the Improved Columbian Clasp Envelope.



This envelope is made in 31 convenient sizes. All made of tough paper—the kind that doesn't tear easily, and that stands up under punishment.

The clasp doesn't pull out and doesn't tear the flap. The prongs are of malleable steel. They can be opened and closed repeatedly without breaking.

Improved Columbian Clasp Envelopes are good for your business, be-

Tough reinforcement on the flap, right where the strain comes.

This is the envelope used by up-to-date business houses, mail order concerns and stores, for over-the-counter deliveries. It is the sturdy Improved Columbian Clasp. The name, and the size number are printed on the lower ftap. cause they please your customers. Their unusual strength and clean construction are evident, even to the person who

knows little about envelopes.

If you cannot get Improved Columbian Clasps from your regular wholesaler write the United States Envelope Company, at Springfield, Mass. and you will be put into touch with a nearby distributor.

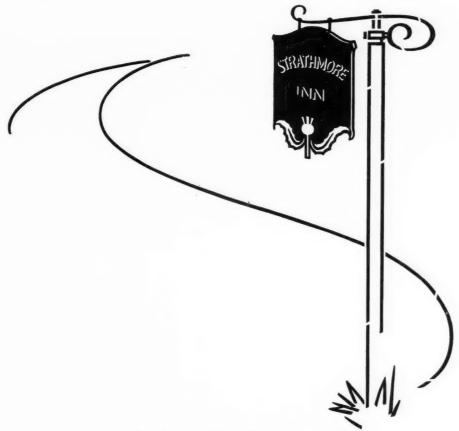
UNITED STATES ENVELOPE COMPANY

The world's largest manufacturers of envelopes Springfield, Mass.

With eleven divisions covering the entire country.

1.ocation Division Worcester, Mass. Logan, Swift & Brigham Envelope Co Rockville, Conn. White, Corbin & Co. Plimpton Manufacturing Co. Hartford, Conn. Springfield, Mass. Morgan Envelope Co. Waukegan, Ill. National Envelope Co. Springfield, Mass. P. P. Kellogg & Co. Worcester, Mass. Whiteomb Envelope Co. W. H. Hill Envelope Co Worcester, Mass. Indianapolis, Ind. Central States Envelope Co. Pacific Coast Envelope Co. San Francisco, Cal. Monarch Envelope Co. Philadelphia, Pa.

COLUMBIAN ELASPENVELOPES



A Simple Formula

....that directs attention to all your

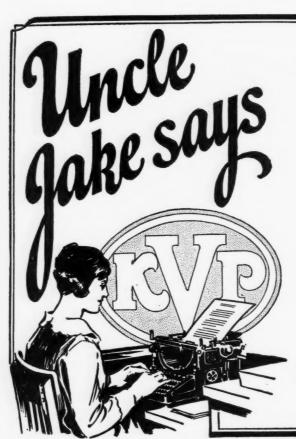
direct advertising.... The old way to produce "something good" was to produce "something expensive". The new way is to use the formula: Simplicity and a Strathmore Paper... How sincere, how direct, the appeal of Simplicity! How inviting, how compelling, the expressiveness of BAY PATH COVER, BAY PATH IMPERIAL or BAY PATH BOND—all papers in the Everyday Group. And you can apply this formula to *all* your Everyday Mailings! For Strathmore makes a printing paper for every purpose. Strathmore Paper Company, Mittineague, Massachusetts.



A new portfolio demonstrates the formula: "Simplicity and a Strathmore Paper." Write for a copy. Also for a 4-Group Chart that automatically selects the right Strathmore paper for each job.

For Everyday Use: SIMPLICITY AND A STRATHMORE PAPER

"PAPER IS PART OF THE PICTURE"



I have no time to quarrel with the mistakes of my past; there is a long road ahead of me

I have learned from observation that the average man is as old as his worries and so I say, don't worry because of what you have lost in service and satisfaction by not using K.V. P. Bond Paper (for all printing, writing and typewriter uses) but see to it that from now on you will be served by nothing but the best in paper, viz., K.V. P. Bond.

Uncle Jake

KALAMAZOO VEGETABLE PARCHMENT CO.

KALAMAZOO, MICHIGAN

The Brackett

DOUBLE HEAD

Stripping Machine

Brings Bookbinding costs down to an unusually low level. The cheapest kind of human labor can not compete with it.

It does the unusual things in bookbinding and does many things better and quicker than hand labor, no matter how good or how cheap hand labor may be obtainable anywhere in the world.

Edition Binders, Check Book Makers, Blank Book Makers, Library Binders and Catalogue Publishers should investigate the unusual merits of this machine if they are interested in lower costs and greater profits.

The Brackett Stripping Machine Co.

TOPEKA, KANSAS, U.S.A.

THE PROOF



OF A STITCHER IS IN THE USING. USERS OF

New Jersey Wire Stitchers

recommend them for making a neat stitch on all classes of work. No work too difficult for a New Jersey Stitcher.

The New Jersey Wire Stitching Machine STITCHER BLDG. Company CAMDEN, N. J.



Graven images that stirred the imagination of the primitive mind to new desires and impulses.— and so it is today—"Your Story in Picture Leaves Nothing Untold"



BARNES-CROSBY COMPANY

ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
C H I C A G O, I L L.



Member American Photo-Engravers Association





Announcing the

H-B PROCESS UNITING MACHINE

For combining existing printing plates and processes upon one press plate for offset printing.

Produces finest impressions by direct or offset printing.

Makes contact negatives on glass film or paper for single, step and repeat, or combination subjects.

Produces photo proof plates.

Photo composes press plates up to size 34" x 44" single, step and repeat, or combination forms.

Price \$4800.00. Auxiliaries extra—can be purchased as needed.

Price without Photo Composer Attachments for use as a *Process Uniting* Proof Press, \$3000.00.

Write for detailed information

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET

BUFFALO, NEW YORK, U. S. A.





PROCESS X







Announcing the

H-B COMMERCIAL PHOTO COMPOSER

For color and commercial work on press plates up to 38 x 52 inches Price \$4500. Auxiliaries can be purchased as needed.

The Commercial Photo Composer is the latest development in simplicity for making medium size press plates.

It is offered in addition to the large *Precision* and *Utility Photo Composers* each covering its distinct field for plate production to meet specific requirements of any plant.

The Commercial Photo Composer embodies all essentials needed for quick, accurate register. The latest negative holders for glass of any thickness, with or without bevels, or for film or paper negatives; also many other exclusive features. Satisfactory results are guaranteed.

Write for detailed information

HUEBNER-BLEISTEIN PATENTS COMPANY

344 VULCAN STREET

BUFFALO, NEW YORK, U. S. A.









"Your Breakfast Is Ready"

PREPARED breakfast foods now predominate on the American breakfast table. Realistic pictures, tempting the appetite, have introduced these foods into millions of homes. Pictures have suggested their tastiness, made clear their healthfulness and shown the ease of their serving.

Your customers' product or service can be given an effective pictorial appeal. Are they utilizing it properly? Perhaps our art and engraving service can help you to help them.

CRESCENT ENGRAVING COMPANY



Ball bearings which automatically center the bed of the press without the aid of side guides and insure easy movement are an exclusive feature of the Brower Ball-Bearing Proof Press. The No. 0 Brower, shown above, will handle 90 per cent of the proofs of the average plant.

> Send for complete descriptive catalogue containing our line of proof presses

A. T. H. BROWER COMPANY

166 WEST JACKSON STREET, CHICAGO, ILL.

R.R.B. GLUE

-holds!

- —in every month of the year. Neither "cold" nor heat affect it.
- R. R. B. never brittles, never softens, never gets sticky after it once has set.
- Pads with R. R. B. glue as a backbone hold together, don't come apart even in the face of hard usage.
- Yet sheets peel off crisply, easily, without tearing.
- Try a can and be convinced. At all leading dealers or direct from

ROBERT R. BURRAGE

15 Vandewater Street

New York

BREHMER'S End Sheet Pasting Machine



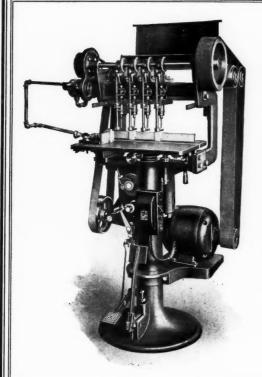
This machine is intended to paste any size of plate, maps, end-sheets, etc., to sections. It will also turn the end-sheets, etc., round the section and paste them on either to the right or to the left of same.

Brehmer Thread Sewers Brehmer Wire Stitchers Brehmer Folders Brehmer Thread Stitchers

GEBRÜDER BREHMER

Leipzig-Plagwitz

Agents: HOFFMANN TYPE & ENGRAVING CO., New York 112-114 East 13th Street



BERRY Round Hole Cutter

CUT your COST on round holes with a BERRY DRILL

The new model No. 4 Berry drills clean, smooth holes through 2 inches of stock, whether it be news print or the hardest binders board.

The patented cutter (illustrated below) does away with clogging of drills, reduces breakage to a minimum and insures clean-cut holes.

OVER THREE HUNDRED IN USE N

Illustrated Catalog Sent on Request

BERRY MACHINE CO.

716 North First Street ST. LOUIS, MO.



"good profit earners"

THE Thomson Machines are good profit earners. They give uniform impression, easy makeready and adequate distribution of ink. These presses are used in our printery for inking covers, hot press blanking and alchemic stamping."—Vail-Ballou Press, Inc., Binghamton, N. Y.

"They are the best job presses made, in our estimation, especially for fine work."—Marchbanks Press, N. Y.

"This has always been considered the standard machine for printing plants which call for good job press work."—The Waterbury Buckle Company, Waterbury, Conn.

Send for literature about modern Laureate and Colt's Armory Presses.

If you wish we will gladly send our local sales representative.



Colt's Armory 14 x 22 inside chase

THOMSON-NATIONAL PRESS Co., INC.

Long Island City, New York

Fisher Building, Chicago

Also Sold by All Branches of the American Type Founders Co. and Barnhart Bros. & Spindler



Crank-Action and Eccentric-Action Cutters and Creasers . Light and Heavy Embossers

"Business Is Rotten"
suggests that you attend
the sessions on Management, Marketing and
Education and learn
how others are creating
profitable business for
themselves

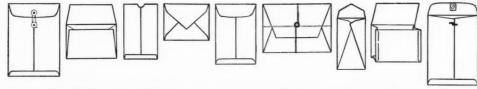


Fortieth Annual Convention, United Typothetae of America, Book-Cadillac Hotel, Detroit, Michigan, October 16-20, 1926

For information address the United Typothetae of America, 600 West Jackson Blvd., Chicago, Illinois

ENVELOPES

PROPERTY OF THE PROPERTY OF STATES OF ST



ANNOUNCEMENTS

for All Purposes

To give Better Service on Envelopes and Announcements our Envelope Factory occupies one floor in our own building. To you it means quick shipment of "made to order" goods as well as regular stock items.

We have papers and facilities to execute promptly orders for Announcements, Envelopes, Greeting Cards, etc., in *special sizes and styles* to meet special requirements. Any suitable paper or board from our stocks may be utilized in making up such special orders.

IN STOCK

Ready for Immediate Shipment

We carry *in stock* a complete line of Envelopes and Announcements to suit every purpose—commercial, professional, personal or advertising.

The benefit of 25 years' experience in making Quality Envelopes is yours for the asking. Suggestions, samples and prices gladly furnished.

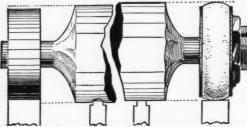
THE PAPER MILLS": COMPANY

Paper Merchants: Envelope Manufacturers

Telephones Harrison 8000

517-525 South Wells Street, Chicago

Prepare for HOT WEATHER



In the Hot Summertime, when your rollers are soft and almost ready to melt, is when the Morgan Expansion Roller Truck shows its worth, because it can be made the same size as the roller and reduce the friction to a minimum.

A Necessity on Every C. & P. Press

They make better work. 50% saved in rollers and ink. They are noiseless. They do away with bearers.

Ask your dealer or send direct to

Morgan Expansion Roller Truck Company

100 North Larchmont Blvd., Los Angeles, Cal.

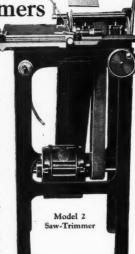
Hildman's Saw-Trimmers

4 MODELS

Best Machines on the Market

Spacebands

"Something New." Inter-changeable one-piece sleeves. Slide of sleeve is hardened, Slide of sleeve is nardened, giving it longer life. Take any sleeve insert in wedge and you have a perfect fit. Stopping pin eliminated; in its place is a locking stud. A slight turn permits removal of sleeve. Another turn locks it again, there-by reducing repairs. Made of best steel. Try two and be convinced. Price only \$1.25 each. In exchange for old wedge or band, \$1.00 each. Extra sleeves Joc. We have rebuilt space-bands which sell at 95 cents each. All our spacebands are guaranteed.



Linotype Supplies at Attractive Prices Send for Catalogue

The Hildman Saw-Trimmer and Linotype Supply Co.

160 North Wells Street

Chicago, Illinois



INTRODUCING THE



Rules. Cuts **Perforates** Creases

All in one operation

With this machine ruling is no more an art—it can be done by any one. An indispensable machine for every printer or bookbinder.

Large stock of schines and parts,

HOFFMANN TYPE & ENGRAVING CO.

114 EAST 13th STREET, NEW YORK CITY

Craftsman Bold

Sensible Prices

FOUNDRY TYPE

Sensible

ABEAUTIFUL modern Roman type face of tremendous popularity, easy to read, and widely adaptable for use in commercial printing, advertising display, or book work.

A complete range of sizes, 6 to 48 point, for immediate delivery.

Cast from our superior copperhardened type metal on foundry machines. Standard foundry alignment, point body and point set. Every piece guaranteed.

Pittsburgh Type Founders Co.

FOUNDRY TYPE

340-342 Second Avenue Pittsburgh, Pa.

This advertisement designed in Craftsman Bold

ASTONISHINGLY LOW PRICE

For This New American Numbering Machine



Nº 123456

MODEL 64 THE ALL STEEL TYPE HIGH MACHINE

Cold Rolled Steel Outside Case is an Exclusive Feature found only in American Stock Machines

Tool Steel Drop Ciphers

Solid One Piece Steel Plunger

GUARANTEED

Carried in Stock at all Branches of American Type Founders Co. and all Printers' Supply Houses

SIX WHEELS

AMERICAN NUMBERING MACHINE COMPANY

224 SHEPHERD AVE., BROOKLYN, N. Y. Branch: 123 W. Madison Street Chicago, Illinois

What Cheer Printing Company

SPEAKS WORDS OF

GOOD CHEER

Mentges No. 112 Folder

The What Cheer Printing Company, of Providence, R. I., purchased a Mentges No. 112 Folder in March, 1926. On July 19, 1926, they were good enough to write:

"Our Mentges No. 112 has been entirely satisfactory to us. We have folded sheets from $6\frac{3}{4}$ "x $5\frac{3}{2}$ " to 16"x 22", the average production being 3000 per hour, as we have had no very long runs. The adjustments are exceedingly simple and quick to make, and the folding accurate and speedy. We feel it was a good investment."

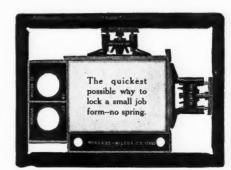
You can prove this at our expense

The Mentges demonstration plan allows you to try the No. 112 Folder on your own work in your shop. Write for particulars.

THE MENTGES FOLDER COMPANY

Sidney, Ohio

Time-Tested



HE M. & W. JOB LOCKS have been on the market for many years and have long since passed the experimental stage. They can be used with absolute safety on the fastest runs and will not slip nor jar loose.

Order an Assorted Dozen

Morgans & Wilcox Mfg. Co.

Middletown, New York

SUPERIOR FEATURES

OF THE HORTON 20th CENTURY FOUNTAIN

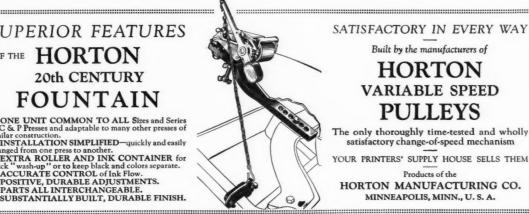
ONE UNIT COMMON TO ALL Sizes and Series of C & P Presses and adaptable to many other presses of similar construction.

INSTALLATION SIMPLIFIED—quickly and easily

anged from one press to another.

EXTRA ROLLER AND INK CONTAINER for ick "wash-up" or to keep black and colors separate.

ACCURATE CONTROL of Ink Flow. POSITIVE, DURABLE ADJUSTMENTS.
PARTS ALL INTERCHANGEABLE.
SUBSTANTIALLY BUILT, DURABLE FINISH.



SATISFACTORY IN EVERY WAY

Built by the manufacturers of

HORTON VARIABLE SPEED **PULLEYS**

The only thoroughly time-tested and wholly satisfactory change-of-speed mechanism

YOUR PRINTERS' SUPPLY HOUSE SELLS THEM

Products of the

HORTON MANUFACTURING CO. MINNEAPOLIS, MINN., U. S. A.

......

FIFTY YEARS

HE Philadelphia Mint was established by act of Congress, April 2, 1792. The original Mint stood on Seventh Street, above Market, and was the first building erected in the United States under the authority of the National Government. From 1833 until 1901, the Mint occupied the present site of the Widener Building on Chestnut Street, as shown in the illustration. It is now housed in a beautiful building at Sixteenth and Spring Garden Streets. Among its heritages are the



first coining of copper cents in 1793, silver dollars in 1794 and gold eagles in 1795. The first gold from California was deposited in the Philadelphia Mint, December 8, 1848.

> We are proud to be linked with the progress of Philadelphia the Workshop of the World





SHERIDAN BLDG.

NINTH & SANSOM STS.

PHILADELPHIA

Utility Safety Gas Heaters

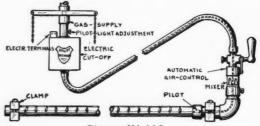
Are Standard in the Best Printeries for Checking Offset, Hastening Ink-Drying and Stopping Static Troubles

Made in Ten Models-Guaranteed Five Years



Fully Protected by Patents of Chas. H. Cochrane

Three models adapted to Miehles and other cylinder machines, two models for Verticals and Kellys; also models for Rotaries, Offset Machines, Paper Feeders and Bronzers.



Electric models for Automatic Jobbers. With or without automatic cut-offs. In short, for the largest and most complete assortment of Gas Heaters specially designed for different presses. Over 2,000 in use. Write for new illustrated catalogue.

UTILITY HEATER COMPANY 239 CENTRE STREET, NEW YORK

Telephone: CANAL 2989

MAKE MONEY **FOR** YOU:

WETTER

Do You

Numbering Want a Machine



that has a LOW Plunger:

that will give good service:

that can be depended upon;

that has a Drop Cipher that will always print plainly, even on hard bond paper;

that has a Hold-Down Screw adjustable so that one number can be printed any number of times;

that has a Wheel Shaft that screws in -easy to remove or insert when re-assembling;

that is made of Steel;

that has Flat Face Figures? Then Buy the

Boston Mo

ALL DEALERS

Wetter Numbering Machine Co. Atlantic Ave. and Logan St. Brooklyn, N.Y., U. S. A.

In Sawing **Odd-Measure** Slugs in the Old **Fashioned Way**

the operator first makes the left-hand vise jaw and assembler adjustments

- which, besides taking time, involves the danger of ruined mold liners, tight lines, "squirts," etc.

Then the slugs, of various lengths, are taken to the floor saw

—with a good chance of lost time while men await their turn, and an ever-present danger of bleeding slugs

After which, if everything has gone well, the slugs are ready for make-up.



are Sawer

Write for details



In Sawing Slugs the MOHR LINO-SAW wav

the operator simply turns the dial to the size of slug desired

-the vise jaw and assembler adjust ments are made automatically and with unfailing accuracy.

The slugs fall to the galley cleanly and accurately cut to size

- no heavy investment in mold liners. no ruined liners, no floor-saw delays

They go from typecasting machine to make-up without detours

-run-around matter actually being produced as quickly and cheaply as straight matter.

MOHR LINO-SAW COMPANY 564-572 W. Monroe St. Chicago, Illinois

A Sturdy Staple Binder ACME No. 61/2

Binds from 1/8 inch to 1/2 inch thickness of all kinds of paper



Equipped for flat and saddle-back work.

Six different lengths of staple in three thicknesses of wire.

Downward pedal stroke.

Only adjustment necessary is for different thicknesses of work.

Ten inch reach for insertion of work.

Staples to a core—Fine, 313; medium, 200; heavy, 125.

Catalogue on request

Acme Staple Co.

Established 1894

1643-47 Haddon Avenue Camden, N. J.

It Makes Ink Print Smooth and Clean

OUR TICCO Non-Offset Compound has met with instant success and pressmen tell us that it is the most perfect neutral non-offset compound on the market. It prevents sticking together of printed sheets and does away with offsetting and picking.

Ticco Non-Offset Compound makes ink print smooth and clean. Try it! Send for sample.

TRIANGLE INK AND COLOR CO. INC.

MANUFACTURERS of FINE LITHO & PRINTING INKS for ALL Purposes

Main Office: 26-30 Front Street Brooklyn, N.Y.



Service Office: 13 So. 3rd Street St. Louis, Mo.

SERVICE PLUS!

That is what you get when you buy

DAMON TYPE

STANDARD LINE-POINT BODY-POINT SET

THE use of the highest grade metals especially prepared by our own chemists and turned into the finished product by expert casters and foundrymen, insures this. And remember, every piece of DAMON TYPE is fully guaranteed! Send for a copy of our compact Catalog and Revised Price List. It will tell you how to save money on your next type order.

DAMON TYPE FOUNDERS CO., Inc.

The only Independent Type Foundry

44 BEEKMAN STREET

NEW YORK, N. Y.

Chandler & Price Presses and Paper Cutters
Diamond Power and Lever Cutters
Hamilton Steel and Wood Composing Room Equipment
Wire Stitchers, Proof Presses, Folders, Punching and Perforating Machines
Whatever your need may be, we have it—Large Stocks for Quick Delivery

GUIDES

that do not Pin, Glue or Screw on Tympan



as Easy to Set and as Durable as Cylinder Press Guide

These guides are independent of the top sheet and can be moved from left to right at all times without throwing them out of register. A new tympan sheet can be put on the press without disturbing these guides by putting one end of a sheet under the guides and the other end under your clamp. Made for all makes and sizes of job presses, and can be attached in a few minutes.

They are very profitable on the Miller Feeders as they can not be thrown off when a sheet or cardboard jams and they also prevent the fork from getting caught by the carriage.

Manufactured by

JOHN H. LEES COMPANY

14 So. Fifth Street, Philadelphia, Pa.

Avoid

HROUGHOUT my travels in the Middle West during the past quarter-century I have had an opportunity to study the makeup of many printing and binding plants.

Some seem to be well equipped and well balanced; others well equipped but poorly balanced; still others both poorly equipped and poorly balanced.

To Correct These Shortcomings I Would Suggest:

That all plants using automatic-power presses balance them with full-automatic power paper cutters.

This procedure would increase production so that manufacturing costs would be radically reduced with each operation, thus permitting you to best or better competition.

And in this connection just bear in mind that the automatic-clamp cutter will produce about four times the amount of work that a hand-clamp machine will.

Also, that a hand-lever paper-cutting machine will produce but one-quarter the amount of work that a hand-clamp power cutter will.

Therefore, it would be to your best interests to equip your plant with a paper cutter which corrects all these shortcomings—which tends to balance each plant perfectly.

The SEYBOLD Automatic Cutter

A machine of growing importance in all plants. It starts the work right and finishes it right. I know you will find this cutter an inspiration to your operator - speedy, accurate, power-

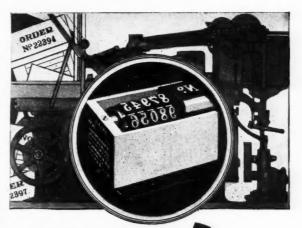
ful, versatile, convenient-a real moneymaker and a really reasonable investment.

I hope to hear that you are interested in this capable machine.



CHAS. N. STEVENS CO.

112 West Harrison Street, CHICAGO



Have you ever considered WHY your numbering machines give you consistent service year in and year out?

You certainly do this with your other equipment and buy it with this service and quality idea uppermost in your mind.

Apply this same logic to numbering machines! Insist upon guaranteed quality and dependability first!

From then on, consider only the

PROFIT-MAKING POSSIBILITIES OF NUMBERING MACHINES

You should be using guaranteed quality machines such as the Roberts Model pictured, ALL THE TIME!

But do you know where and how to get work to keep them continually going?

Do you know the dozens and dozens of ways that you can use numbering machines?

Would you like to learn absolutely ALL THERE IS TO KNOW ON THE SUBJECT OF NUMBERING from a prominent authority?

Robert F. Salade, known to all printers as a master technician, will tell you in his new 64-page book, "Printing Profits from Numbering Jobs."

Copies gratis - without obligation. Just fill out the attached coupon.

Specially Priced

Model 27, 5 wheels, now \$12 less 10% Model 28, 6 wheels, now \$14 less 10% For general job work. Each type high, to be locked into a chase like a small cut.

Roberts Numbering Machines

Send

for it!

ROBERTS NUMBERING MACHINE CO. 694-710 Jamaica Ave., Brooklyn, N.Y.

Roberts Numbering Machine Co.,

Please mail me at once a copy of Robert F. Salade's "Printing Profits from Numbering Jobs," for which I enclose 5 cents in stamps or coin to cover mailing costs. I understand that this request will in no way obligate me. 694-710 Jamaica Avenue, Brooklyn, N. Y.

NAME.

FIRM.

ADDRESS

HOYT TYPE METAL

HE HOYT line is complete. So is HOYT'S Consultation Service for those who want advice on their Type Metal Problems. Many however, find they have no problems after they start using HOYT.

HOYT "Faultless"
Linotype Metal

HOYT "A. X."
Monotype Metal

HOYT "N. P."
Stereotype Metal

HOYT Standard Electrotype Metal

HOYT Combination Linotype and Stereotype Metal



Make Quicker, Cleaner Casts With HOYT'S "N. P." Stereo Metal

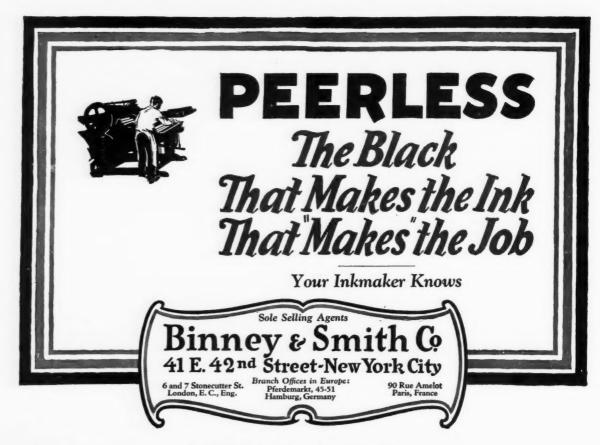
OU don't know what a really clean cast is, unless you use HOYT'S "N. P." Stereotype Metal. Stereo casters on the biggest newspapers in the country prefer it to any other make. It hardens quickly, yet takes every impression of the matrix.

Let us help you solve your metal problems.

SEND FOR FREE BOOKLET G



HOYT METAL COMPANY ~ St. Louis New York Chicago Detroit



Printers
with Reputations
Use Only Materials
Possessing
Unmistakable
Character

TOBY RUBOVITS, INC. of Chicago

has consistently used



"The Hideless Leather"

THE application of Keratol to the art of bookbinding was an important step in making many commercial books permanent and beautiful.

There are many factors which have made Keratol definitely known and universally used as an economical material for large and small use.

The samples, which we will be glad to send you, tell the story.

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308 Tyler Street, Newark, N. J.





MORE THAN A SAW—Saws, miters, routs high slugs, makes imperfect display slugs ready to print, undercuts, mortises—it's SAFE and lower priced.

It's the little leaks that reduce profits

Only a small part of the selling price is profit. Don't reduce this narrow margin by unnecessary small wastes in production—waiting time at the saw—press time—lockup time—O.K. time—each small in itself perhaps, but large in the aggregate.

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ASK US TO TELL YOU MORE ABOUT THIS TIME AND MONEY SAVER

Cheshire & Greenfield Mfg. Co.

182-184 Huron Street

⊸ Designer and Maker [>-

Milwaukee, Wisconsin

Illustrated?

But this advertisement would have attracted your attention quicker with an appropriate illustration.

"Your story in pictures leaves nothing untold" has been proven beyond a doubt, but you are often faced with the question, "What shall I illustrate and how?"

It is our business to help you decide.

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Makers of Printing Plates

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"NORTHWESTERN"

Push-Button Control Motors



CONSIDER the MOTOR

Have you ever given your motor a thought when considering the profits of your business? Northwestern Push-Button Control Motors not only operate with the minimum of upkeep but permit you to run your presses at the exact speed the work demands.

Our illustrated folder and price list describing these motors will be a revelation, as our prices compare favorably with the older types on the market without push-button control. Write for this folder.

Northwestern Electric Co.

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2621 South San Pedro Street, Los Angeles, Calif. 8 N. Sixth St., Minneapolis, Minn. 10 So. 18th St., Philadelphia, Pa.

Dennison Praises

Sta-Warm Electric Glue Pots

"We have found 'STA-WARM' glue pots very satisfactory in all departments of our Box Division where hand operations are performed in making up our boxes and cases, and where it is very necessary to have glue maintained at the proper consistency and temperature, in order to turn out the highest quality merchandise.

"By means of the STA-WARM' equipment, the glue is kept in a satisfactory workable condition, and because of the equipment, we have been enabled to eliminate the use of gas and the necessity of altering bench equipment to provide methods of holding glue pots which was previously necessary.

"The 'STA-WARM' glue pots are kept in good condition with little expense. They are easily cleaned, and since they are very light can be moved out of the way without difficulty when their use is not necessary."

DENNISON MANUFACTURING CO. FRAMINGHAM, MASS.

STA-WARM ELECTRIC HEATER CORPORATION

Ravenna, Ohio

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TRADE MARK

Wonderful ENGRAVED EFFECTS

HARD, FLEXIBLE & PERMANENT

Embossed Effects ABSOLUTELY Indestructible

Our patented process is the only method of producing raised printing effects, without the use of dies or plates, that *do not* scratch or crack off,

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guaranteed to remain flexible forever; no mincing of words. Send for samples of the work. Complete outfits, Gas or Electric Machines, \$160.00 up.

Don't buy a toy outfit and expect success

Write for Descriptive Matter, Testimonial Letters from Users, etc.

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Enables two or three on check work to be imprinted from one "set-up."

Hundreds in Use.

Saves $66\frac{2}{3}\%$ on Composition, Makeup and Lockup.

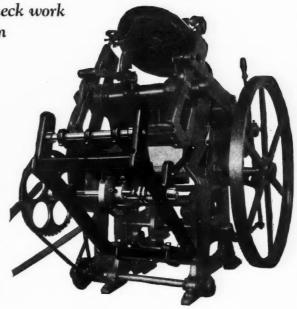
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E. C. FULLER COMPANY

Bookbinders' Machinery

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Central Advertising The Inland Printer & Printing Service

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bination Station	ery Idea and	4 Lay	outs.		

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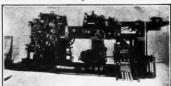
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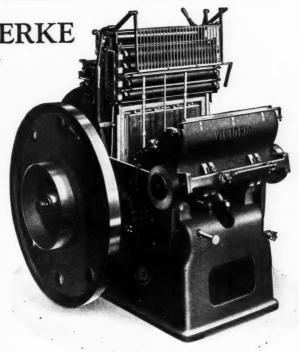
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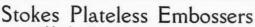
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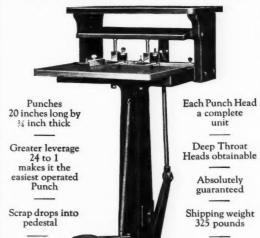
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Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

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A system of fingering the Linotype keyboard for the acquirement of speed in operating. Also contains a few suggestions to the beginner as to the handling of the machine.

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Model 5 D r, one of 57 standard models

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Your plant equipped with Productimeters is assured of an infallible count on every job.

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The Productimeter



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Potter Proof Presses are preferred by many printers for the excellent advance proofs they will make for the use of their customers.

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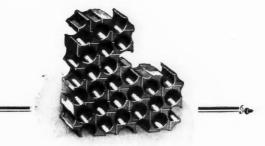
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Now is the time that grit and dirt blow in through the open windows and settle all over the typesetting machines — on keyboards, magazines and motors — and begin the slow but sure work of "DUSTRUCTION." ¶You can keep your electric motors and typesetting machines free of dust and dirt with the CADILLAC Blower. Instantly convertible for suction cleaning. Requires no oiling.

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NTIL the Blatchford Base arrived, all other sectional bases employed a square-shaped section. It was natural, perhaps, that the square section should be first. And, likewise, it was natural that some one should come along and find the remedy for the one serious objection to the square section — the straight-line of break.

As with most things, the solution was simple. Blatch-ford made a six-sided section and at once eliminated the menace of the straight-line of break. The six-sided section also eliminated all possibility of spring or warp in the form. When woven into a form or bed, each Blatchford unit has six similar units holding it in place.

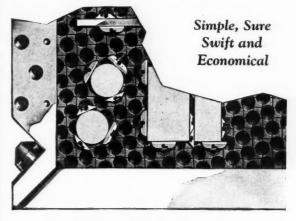
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> Our booklet, "The ABC of the Blatchford Plate Mounting System," will tell you of many other facts of equal importance. Write for a copy.

BLATCHFORD

Plate Mounting and Registering

SYSTEM



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Adjustable Saves Time – Eliminates Quoins WRITE FOR COMPLETE DETAILS

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Note: We manufacture these expressly for the printer. Just the card you want for imprinting the customer's name. Print the name on the cards without changing your gauge. New idea entirely. KING CARD COMPANY

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insures simplicity and certainty of correct operation

This Monitor full-automatic controller is used on a check-printing machine. It provides for automatic acceleration of the motor in accordance with a safe pre-determined program and permits of speed reduction to approximately 10 per cent of normal - all from conveniently located control stations.

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May we help you increase the selling force of your advertising-illustrations? An experienced J & O service man will call at your request-any time,

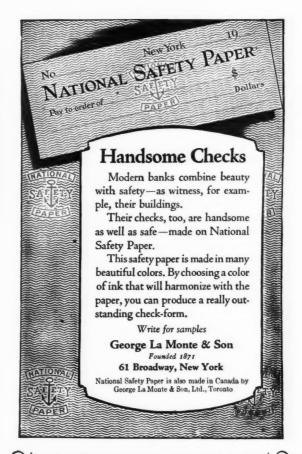
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They are working for hundreds of other printers - why not let them work for you?

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The John B. Wiggins Company

GGINS Peerless Book Form

P-8-26-2

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 Latest style Dexter Suction Pile Feeder; sheet size 44x04 in.
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Modern Cut-Cost Equipment

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 —American Folding Machine, 19x24 in.
 —3-Fold Brown Folding Machine, 14-20 in.
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 —5-traight-Line Mac Cain Feeders, 25 in.
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Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately. The blade runs the entire length of handle and is of uniform temper throughout. As knife wears covering can be cut away as required.

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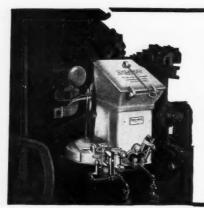
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Rewards will be mailed to winners on October 15, 1926. Winners' names will be published in our ad. in November Inland Printers. Send us your speed records and try for prizes. Operator must use the Wing Aluminum Mailer and state this fact in sworm statement.

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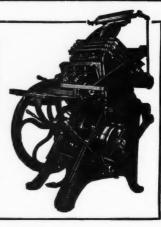
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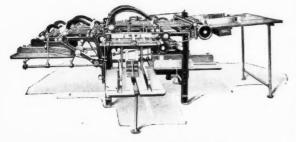
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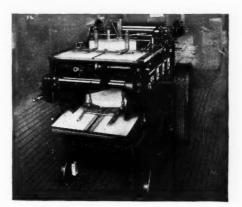
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C. F. ANDERSON & CO.

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THE INLAND PRINTER

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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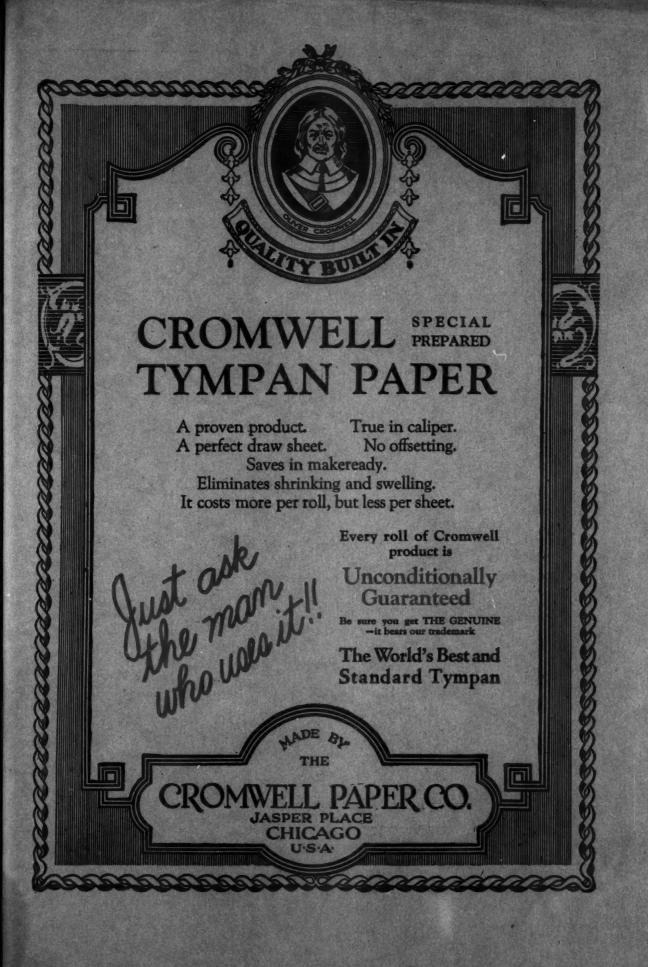
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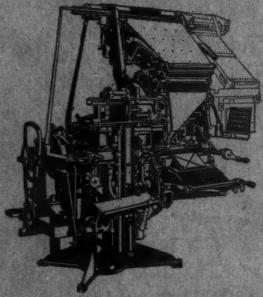
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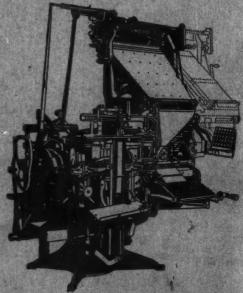
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